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ABSTRACT

These recommendations and suggestions are intended as a guide for the development of a well-balanced program of physical education in vocational schools. Introductory materials outline the purpose, aims, and objectives of a physical education program as well as the general philosophy and goals, program goals and their objectives, general policies, organization and planning for the program, some general program aids, and measurement and evaluation. The remainder of the publication is devoted to the various sports/activities of the physical education program given in alphabetical order. Behavioral objectives; area, equipment, and time requirements; safety rules and/or terminology; skills; methodology; and suggested activities are provided for each sport. These sports/activities are included: archery; badminton; basketball; dance, including folk dancing and social dancing; field hockey; floor hockey; golf; gymnastics; handball; physical fitness; soccer; softball; speedball; tennis; touch/flag football; track and field; volleyball; weight training; and wrestling. A program for students with physical limitations is also outlined. Behavioral objectives, skills, facilities, and equipment are discussed. Appendixes include a list of tests of physical fitness and several articles on dance. (YLB)

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VT-239

# A PROGRAM OF PHYSICAL EDUCATION FOR VOCATIONAL TECHNICAL SCHOOLS OF CONNECTICUT

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## I. INTRODUCTION

It is the desire of the Bureau of Vocational-Technical Schools to offer instruction in its physical education program to each student who enrolls in the technical schools which will not only enrich his/her life but influence it, regardless of his/her background or ability. The suggested program is primarily concerned with the growth and development of the individual in a normal situation. Furthermore, the suggested program should serve as a guide to aid the teacher in formulating his/her program to meet his/her needs, and in no way should it restrict individual initiative.

Our activities include a program of team sports which instill traits of honesty, leadership, and courage, important to an overall emotional well-being. Each student has the opportunity to develop correct social behavior. Interest is stimulated for a healthful recognition of leisure time activities now and later life. The activity is especially important to the students' character.

The good physical education program should include many experiences and activities which are set up for individual needs. Its successful functioning depends mainly on how intelligently it is understood by all concerned. The Study Committee feels that only through the complete understanding and constant cooperation between the administrators, faculty, and students will this need be achieved.

The material which was coordinated and made applicable to our own state's facilities is submitted to the above groups in the hope that such an understanding will clarify and enrich our program.

## II. PURPOSE

The purpose of physical education is many faceted: (1) to educate the individual through participation in physical activities, and (2) the development and maintenance of physical, mental and social fitness that will enable students to progress in their environment, (3) to educate for leisure time through physical activities, (4) to develop an appreciation for all types of physical activities.

## III. AIMS AND OBJECTIVES

The objectives of physical education program are (1) physical fitness (2) social efficiency, (3) fundamental sports skill (4) leisure time education, and (5) appreciation of all types of physical activities.

A. PHYSICAL FITNESS

The major function of the physical education program in meeting the physical fitness objective is the developments of basic strength and endurance of the individual. The greatest responsibility is relative to those individuals who are deficient in the above qualities. Those students who meet the standards of physical fitness do not have to deviate from the regular program, although rechecks will be made to see that proper fitness levels are maintained. Those students who are below minimum standards will be subjected to a program to meet their needs.

B. SOCIAL EFFICIENCY

The social efficiency objective may be realized in physical education through such general procedures as: Inclusion of team sports in the program, development of individual competence in sports, opportunities for leadership, player control of contests, practice methods of good social education. Records indicate a trend toward social maladjustment, will be indicated so the appropriate steps may be taken early in their lines to correct the situation.

C. FUNDAMENTAL SPORTS SKILLS

Fundamental sports skills apply to all physical activities, whether they have recreational value or not. The development of these skills makes possible participation by the student and later the adult. Lack of such skill is quite frequently the basic reason for lack of participation. Its aftermath may be lack of fitness social maladjustments.

D. LEISURE TIME EDUCATION

Leisure Time Education implies the use of leisure time to the best advantage of the individual in the terms of relaxation and personal satisfaction.

It is believed that, through the proper development of the recreational objective, young people participate in wholesome and desirable activities during their out of school hours. It has other advantages (1) to counteract the effects of specialized world (2) to off-set the strain of modern environment and (3) competency contributes to physical and mental health, character development, crime prevention, morale, and other factors.

E. APPRECIATION

To know the requirements, rules, regulations and other basic fundamentals associated with different activities in order to appreciate the roles, functions and so forth of those participating, those officiating and those watching.

II. PROGRAM GOALS AND OBJECTIVES -

1. PROGRAM GOALS

A. The student will have a basic knowledge of the structure and function of the body.

B. The student can make application of good safety practices while taking part in the physical activities.

C. The student has a knowledge of rules and their application to the physical education activities.

2. PROGRAM OBJECTIVES

A. To build sufficient skill and motor development to give confidence and social ease.

B. To develop a sense of responsibility, sportsmanship and fair play for the student's own part and the well-being of all in a cooperative group situation.

C. To develop and maintain the highest possible level of fitness and physical efficiency for meeting the demands of life.

D. To develop an interest and knowledge in worthwhile recreational activities and to develop proficiency in using the skills essential to successful participation in these activities.

E. To provide opportunities for competition in team activities and individual play on the secondary level.

F. To provide maximum opportunity for participation.

G. Development of desirable social attitudes inherent in coed relationship.

H. To provide to the students forms of physical activity that can be used during their leisure time.

3. DESIRABLE OUTCOMES*

A large part of the Physical Education Program must be evaluated in terms of evident behavior of the pupils. These outcomes are also to be desired:

(1) Minimum necessity for disciplinary measures.

* Outcomes quoted from "The Curriculum in Health and Physical Education" by L. W. Irwin

## I. GENERAL PHILOSOPHY AND GOALS

To meet the educational philosophy of the State Vocational-Technical Schools, the Physical Education Program, must be a strong, balanced part of the curriculum and must strive for the development of the individual's potentialities in all phases of life. The Physical Education Program aims to prepare students to utilize much of their leisure time with fruitful activity. Therefore, the Physical Education Program will offer a variety of activities to meet all needs and interests, which will challenge the students and develop skills at all levels. The Physical Education Program will give students a knowledge of rules, techniques and strategies in games as well as individual activities, thus enabling them to become players, spectators, fans, and officials. The standards and appreciations stressed will bring forth qualities of leadership in the individual.

Through the Physical Education Program, the P.E. Instructor must emphasize such phases of education as the physical, social, emotional and the recreational development of every student. To this end, the P.E. instructor must be concerned with the following goals:

1. Physical education must be an integral part of the total educational structure.

2. Experiences must be provided that will stimulate development of appropriate social and psychological as well as physical and neuro-muscular skills.

3. All programs must be based on needs and interests of the people they serve.

4. Experiences must be provided which are related to the basic areas of living and compatible with the maturity level of the student, as well as experiences that will be used in later life.

5. All students should be stimulated with a desire to take part in the program because of the values that accompany a sound body

6. Physical Education should at all times compliment the programs existing in this community.

(2) Satisfactory student adjustment in physical education.

(3) Satisfactory student adjustment in all phases of school life.

(4) Satisfactory school spirit.

(5) A high percentage of participation in optional physical education work (intramural, interscholastic activities, etc.).

(6) Satisfactory social relationships between pupils.

(7) Evidence of emotional control on part of the students.

(8) Evidence of good sportsmanship.

(9) Participation in a variety of recreational activities.

(10) Evidence of high standards of conduct in personal and group life.

(11) Evidence that health knowledge is used for the good of the individual and the group.

(12) Happy adjustments of students to the school life in general.

## III. GENERAL POLICIES

A. In compliance with the State Law, physical education shall be offered to all full time day students.

B. Medical Policies

1. A medical examination should precede participation in physical education with additional check-ups when necessary.

2. Students absent from class or school because of illness should be checked by the nurse before being readmitted to class.

3. Policies for temporary or permanent excuses from class be agreed upon by the school director, school medical advisor, nurse and instructor. Recommend the following:

a. Form letter to family physician asking for specific diagnosis, recommended physical activities permitted, and date of duration of excuse.

b. Written excuse from the nurse must be presented before class.

c. Students not participating physically are to be positively involved in the P.E. Program in an appropriate educational manner.

4. Emergency care plan shall be written and posted.

C. Scheduling and Time Allotment.

In scheduling required courses where only one room (the gym_ and one instructor is available, classes such as physical education should be scheduled to provide for graded classes and the opportunity to teach progression of skills.

D. Budget Allotment

In organizing a physical education program, it is recommended that a budget allotment be established annually to cover the following:

1. Purchase or rental of suitable, durable and adequate equipment.

2. Purchase or rental of appropriate software and media materials.

3. Purchase of adequate and sufficient supplies.

4. Rental of outside facilities such as "Y" pools, bowling alleys, roller skating rinks, etc. to supplement school facilities.

5. Trnasportation for the use of outside facilities.

6. Maintenance of equipment and replacement of supplies and equipment.

7. Hiring of ancillary personnel to compliment the Program (Dance, Karate, Fencing).

E. Hygienic Standards

1. Showers are part of the P.E. Program.

2. Complete change of clothes to gym attire (determined by each individual school).

3. Proper body care and grooming.

F. Proper and Safe Use of Physical Education Facilities

1. Before the gymnasium can be allocated for any other purpose the physical education instructor shall be consulted prior to commitment.

2. Students have a right to enjoy their physical education program in clean, safe and attractive surroundings. Teachers are professionally obligated to provide them or to do their utmost to see that they are made available. Group devised safety rules are best obeyed. The following suggestions may prove helpful for increased pupil protection in the gymnasium, the locker room, on the sports field.

   a. Check to see that all equipment is in good condition.

   b. Avoid slippery floors.

   c. Cover all exposed dangerous areas with protective pads.

   d. Have all doors open out.

   e. Require all students to be properly dressed.

   f. Instructors should always be with the class.

   g. Adequate space for the activity.

   h. Make sure there are no hazardous obstructions.

   i. Stress games to be played according to the rules.

   j. Teach progression in skills.

   k. Be on the look-out for fatigue.

   l. Encourage students to report all injuries.

IV. ORGANIZATION AND PLANNING FOR THE PROGRAM

A. Sources indicative of the needs and interest of the students.

   1. Physical education and recreational interest questionnaires from all students (See Appendix)

   2. Conferences.

   3. Surveys of physical education programs found in the other secondary schools.

   4. Study of recreational programs in various industries and communities.

B. The goals of the Physical Education Program

1. To develop as broad a program as possible, one which will provide an opportunity for the active participation of every student.

2. To encourage development of physical fitness.

3. To develop a program of activities which will have definite carry-over value and influence in the leisure time activities of adult living.

4. To include opportunities for social efficiency.

5. To develop sense of individual responsibility.

C. Individual School Plans

Since each school has problems peculiar to itself, the Curriculum Committee follows the suggestion of the Consultant in Health and Physical Education, in the Bureau of Vocational Technical Schools, offering its advisory service to any school requesting this assistance. The basic plan will be presented later in this outline and can be easily adaptable to similar schools with limited facilities.

D. Sample Organizational Plan

1. Dress in gym attire and check attendance.

2. Warm-up activity.

3. Demonstration and explanation of the activity.

4. Practice of skills and techniques of activity.

5. Actual practice in composition.

6. Shower and dress.

V. PHYSICAL EDUCATION PROGRAM

A. Developmental Activities

1. Calisthenics

2. Balance Exercises

3. Running (endurance)

B. Sports (Seasonal)

1. Fall

a. Touch-Flag Football, Soccer, Speedball, Field Hockey, Marching and Archery, Tennis, Physical Fitness, Cross Country, Golf.

2. Winter

a. Basketball, Bowling, Gymnastics, Tumbling, Volley Ball, Rifle, Swimming, Badmington, Wrestling, Weight lifting, Marching, Dance (Folk, Modern, Social), Fencing, Physical Fitness.

3. Spring

a. Softball, Baseball, Track and Field Events, Bocci, Archery, Tennis, Golf, Physical Fitness.

C. Leadership

In technical schools, leadership by students is considered an important part of the physical education program. Student leaders may be selected by the students and the teacher. The training of the students who qualify, should occur as part of the physical education curricula, either in clubs set up for this purpose or in informal groups. The activities of the student leaders are as follows:

1. Assist in recording.

2. Assume the responsibility of squads when they are assigned to definite activities.

3. Assist in instruction.

4. To act as captains and scorers in games.

5. Take charge of equipment.

6. Officiate in games.

7. To serve as scorers for various tests.

D. Grading

There are as definite standards in physical education as there are in any school subject. Pupils should, therefore, be graded on their personal achievement as well as on their attitude toward the work.

E. Lesson Plan

Teachers are expected to make out lesson plans on forms provided by the school.

F. Equipment

Equipment is not to be let out for student use, unless the teacher is there to supervise.

G. Accidents

Teachers are to be on the alert at all times for accidents. Many accidents can be prevented if students are instructed properly, safety is stressed, and the teacher is alert.

In case of accident, fill out accident form completely in duplicate (See Appendix), turning one copy in to school nurse. File one copy in teacher's personal file.

H. Valuables

Students are responsible for their own valuables. Lockers will be available for the student, but the school or instructor cannot assume responsibility for valuables. Students must bring their own locks and must take everything out of lockers when they leave since other students will be using the same lockers during the day.

VI. MEASUREMENT AND EVALUATION

A. Aims of Measurement and Evaluation

Any worthwhile educational activity requires measurement of some kind to determine the status of the pupil in relation to the established standards of the program. If the physical education program is to be of value to the students and instructors, an acceptable and operable systemof testing the student and evaluating the program must be devised.

B. Objectives of Measurement and Evaluation

1. To measure the status and capacities of the individual student in health, physical fitness, motor ability, body mechanics, achievement in motor skills, knowledge of activities and social efficiency.

2. To ascertain and to motivate improvement in these traits over a period of time.

3. To diagnose the specific weaknesses and needs of the individual.

4. To determine the efficiency of the program and instruction.

5. To continuously upgrade the Physical Education Program.

C. Testing Programs

1. Written tests

2. Oral

3. Physical fitness ability

4. Coordination

5. Achievement

6. Skill and accuracy

7. Written reports

VII. CONCLUSION

In preparing "The Program of Physical Education" it is recognized that all the recommendations and suggestions as outlined cannot be put into effect at all the Vocational Schools. Facilities, time, allotments for physical education, personnel and local interests play an important part in formulating a final workable plan for each school. However, it is felt that the recommendations and suggestions should be a guide in the development of a well-balanced program of physical education in each school. In developing a program of physical education, each school should strive to meet the aims and objectives of the various activities so that the lives of its students would become enriched during their stay in school and after their leaving the school.

## ARCHERY

### Behavioral Objectives

The student should be able to:

1. Identify all archery tackle, including arrows, bows, targets and protective equipment used.

2. Demonstrate good shooting techniques, including stance, nocking the arrow, drawing the bow, anchor point, aiming the arrow, release and follow-through.

3. Explain the difference between field archery and target archery.

4. Shoot on a fixed course, with 24 arrows at a distance of 30 yards, a minimum score of 120 points should be earned.

5. List all simplified rules that are concerned with correct shooting order and position on line, spectators, signals, scoring a round, cutting colors, values of colors.

6. List the courtesies involved in archery.

7. Explain and demonstrate rules, safety and physical requirements of archery.

# ARCHERY

Area: Any open space
Equipment: Bows, arrows, targets, target stands, finger tabs
Time: 3-5 Periods

A. Safety

1. Discussion - Each student must learn and practice all the safety precautions at all times.

   a. Never use a bow without competent supervision.

   b. The target area must be clear of people and a good backdrop for the target must be provided.

   c. When one person is removing the arrows from the target, another person should stand in front, keeping the area clear of archers.

   d. Never aim an arrow at anyone, even in fun, or shoot toward a target which is out of sight.

   e. Always inspect the bow and arrows before shooting to be sure they are not broken or damaged.

   f. Never pull the bow string without an arrow nocked.

   g. Keep your mind on what you are doing. Archery is a fine sport, so respect and protect it.

B. Stringing and Unstringing the Bow

1. Stringing a Straight Bow

   a. Skill

      (1) Hold the bow in the left hand at handle with the back of the bow pointing up.

      (2) Place heel of right hand on top limb of bow and grasp bowstring loop between thumb and forefinger.

      (3) Place end of lower limb against instep of left foot. Bend bow by pulling with the left hand and pushing with the right.

      (4) Slide the loop up the top limb with the right hand until the string is notched.

3. Unstringing a Straight Bow

   a. Skill - Reverse the above procedure.

3. Stringing a Recurve Bow

a. Skill

(1) Hold the bow with left hand halfway up the top limb.

(2) Position bow so that back of the bow is facing up, and step through between the bowstring and the bow with the left foot.

(3) Spread legs and wrap the recurve of the lower limb around the right ankle.

(4) Push back against bow handle with the left leg, bending bow with the left hand and sliding the bowstring loop into notch with the right hand.

4. Unstringing a Recruve Bow

a. Skill - Reverse the above procedure.

C. Nocking the Arrow

1. Leveling

a. Skill

(1) Hold the bow horizontally in front of the body.

(2) Place arrow nock on serving at a point that the arrow shaft will be level with the bow handle.

(3) Grasp the bowstring and arrow nock between the first two fingers of the drawing hand.

(4) The cock feather or flight feather should be facing away from the bow handle.

D. Stance

1. Alignment with Target

a. Skill

(1) Stand with shoulder of bow arm facing the target.

(2) Feet are spread shoulder width apart.

(3) Head turned so that eyes are focused directly on the target.

E. Drawing

1. Full Draw

a. Skill

(1) Grip bow handle lightly with forefinger and thumb of gripping hand.

(2) Place fingers lightly around the handle to hold bow after arrow is released.

(3) Extend bow arm toward target and bend slightly at elbow to allow clearance of the string.

(4) Place the first three fingers of the drawing hand on the serving with the string resting on the fleshy part of the first finger joint of each finger and the arrow nock between the index and middle finger.

(5) Draw string back to anchor point keeping elbow level with shoulder.

F. Anchoring

1. Lip Junction

a. Skill

(1) Nestle tips of drawing fingers in the juncture of the two lips.

(2) Lock thumb joint under jawbone.

(3) Line up forefinger of drawing hand directly under the middle of the chin.

(4) String should be lined up directly between the eyes.

G. Aiming

1. Target

a. Skill

(1) Both eyes should remain open.

(2) Line of vision should pass over the tip of the arrow to the aiming point.

(3) Point of aim should be blocked out by tip of arrow.

2. Instinctive (form of aiming)

a. Skill

(1) Both eyes concentrate on smallest part of target.

(2) Through concentration bow aim will automatically adjust to proper line and elevation.

H. Release

1. Bow arm and hand

a. Skill

(1) Bow arm remains aligned with target throughout release.

(2) Bow hand grip tightens after string is released to secure bow.

(3) Fingers gripping bowstring are straightened simultaneously.

(4) Once string and arrow are released hand and fingers remain at anchor point until arrow is away from bow.

I. Scoring

1. Three forms (See appendix)

a. Target round
b. Field round
c. Hunter's round

## BADMINTON

### Behavioral Objectives

The student should be able to:

1. Use the proper grip, as if shaking hands with the racket, the thumb and index finger form a "V" on the grip of the racket.

2. Serve the shuttlecock properly. Use an underhand serve; the shuttlecock must be below the wrist when initially hit by the server.

3. Contact the shuttlecock using a forehand stroke. In doing so, your body should face the sideline. Swing racket forward, straighten arm and shift weight onto forward foot.

4. Contact the shuttlecock using a backhand stroke. Face the left sideline and reverse the above directions for the forehand stroke.

5. Use the overhead stroke. Body is facing the net, lean back on right foot, taking a backswing, then transfer weight onto left foot as you swing forward to contact the shuttlecock.

6. Execute good footwork. Weight should be forward when awaiting a return. Use short steps when moving for a shot; always return to waiting position between shots.

7. Execute a smash. This stroke is used after opponent uses a high clear. Contact the shuttlecock at the height of its flight and, using a downward stroke, follow through across the body.

8. List the courtesies involved in Badminton.

9. Explain and demonstrate rules, safety and physical requirements of Badminton.

## BADMINTON *

Area: 3 Badminton Courts (Gym)
Equipment: Badminton rackets, shuttlecocks, nets.
Number: Twelve to Eighteen
Time: 4 to 6 Periods

A. Rules and Terminology

1. Fifteen points constitute game with a margin of two points.

2. The service must be delivered to the diagonal service court. A bird that lands on a line is considered good. A let serve is one in which the bird touches the top of the net, but lands in the proper service court is served over. It is a fault unless it lands in the service court.

3. Only one service per player is allowed per inning, unless the bird is missed entirely.

4. It is a fault (loss of service and loss of point for the receiving side) when:

   a. service is illegal, i.e. the bird is struck when above the waist or the head of the racket is higher than the hand when hit.

   b. service or played shot lands outside the specified court, passes through or under the net, or hits a player or obstruction outside the court.

   c. if a service or receiver steps out of his proper court before delivery of service or feints in any way before the service. Only the person served to may return the bird.

   d. A player reaches over the net to hit a bird -- (may follow a shot over).

   e. A player touches the net with his racket or any part of his body.

   f. A player hits the bird twice or momentarily holds or throws it with his racket.

   g. A player fails to return the bird to the opponent's proper court.

   h. The server steps forward as he serves.

   i. In doubles - serve a player may not "unsight" the server.

* Game originally called Poona after the name of the town in India where it began. About 1873, English visiting at Badminton, England, in explaining the game, took a champagne cork, studded it with a headdress of goose quills and batted it back and forth across a table. This was the start of the game as we know it today. In 1887, a Badminton Association was formed, and the rules were standardized. It was introduced into the United States in 1878. However, the first real impetus to the game was given with the return of the soldiers from World War I. The depression added further impetus, with the enforced leisure. This game is well suited to all degrees of skill, to all ages.

B. Badminton Skills -"KEEP YOUR EYE ON THE BIRD"

1. Forehand Grip

Take shaft of racket, with the face of the racket parallel to net. With right hand, shake hands with the racket, making sure the end or the base of the racket does not protrude beyond the little finger of the hand.

The grip should not be tight, but merely firmed at the instant of the bird-racket contact, and relaxed again immediately after contact. The wrist should be flexible.

2. Holding the bird

Hold bird by extreme tip of one of the feathers, between index finger and thumb, thumb on the outside. Do not extend fingers more than a quarter of an inch down the shaft of the feather.

3. Out of Hand Service Stroke

Face the side lines of the court with the left side of the body toward the net. Left foot forward stance is the most natural, with the weight on the forward foot. The bird is held fairly well out in front of the body. The bird may not be hit above the waist line or the hand holding the racket. Adjust the bird to the racket (not the racket to the bird). The backswing and stroking movement are from the wrist entirely. The arm or bird are not moved out of position. The stroke is executed with a flick of the wrist.

4. Forehand Stroke

This is the stroke used when returning the bird from the right hand side of the body. The stance is the same as for the out of hand service, with the left foot slightly forward, and the body leaning forward. Begin the backswing as you come into position. Take time with the stroke. Direct the bird flight at the net

tape. Stroke with a straight, forward movement - keep the racket face at right angles to the floor. As arm and racket are brought forward, keep wrist a little in lead of the head of the racket, and snap the wrist a moment before contact.

5. Overhead Clear Serve

There is more wrist and body movement in this stroke, than in the short serve. The service passes high over the receiver's head, and to be effective should fall within a foot of the backline.

6. Backhand Stroke

This stroke is used in returning a bird on the left side of the body. Stance - right foot is placed in advance of the left, toward the sidelines. Backswing of the body and racket begins as the right foot is placed in position, cocking the wrist into position as the racket is brought in front of the body. Finger the grip to a thumb-up position as the backswing begins. Note net tape height, focus eye on the bird, and adjust timing. Keep wrist leading racket until an instant before the bird-racket contact. Complete stroke with a "snapping" movement of the wrist. Practice for power in stroke.

7. Drop Shot

Position is the same as for the Overhead Stroke. Movements are the same, but the wrist and arm do most of the work. Drop shots near the net require a firm but delicate touch. The shot may be underhand or overhead.

8. Smash

This is a hard downward stroke sending the bird across the net in a straight line. Position of the body is the same as for overhead lob. Success of smash depends on accurate timing and hard hitting, placement and direction. The snap of the wrist is very important in this shot. To give added power to the stroke, allow the racket to complete its swing.

D. Rules of the Game

E. Court position on singles and doubles play.

## Badminton Instruction for Large Groups

I. Off-Court Practice

A. For Correct Grip and "Feel" of the Equipment

1. Hitting to self.

a. Player stands where player will not interfere with court play. Racket is held in forehand grip, face up and parallel to floor. Shuttle is bouncing on strings. Height of the bounce is increased as player gains control. The number of successive hits without a miss may be counted.

b. The same practice is done backhand grip with racket face down.

2. Player shifts racket back and forth from forehand to backhand grip as quickly as can be done accurately.

3. Player holds racket in forehand (or backhand) grip with the racket face vertical to floor. The racket is moved rapidly backward and forward while the arm is held motionless and the wrist is cocked.

B. For Overhead and Underhand Clears

1. Wall volley

a. A chalk or tape line is placed on a smooth wall seven and one-half feet above and parallel to the floor. Player stands behind a line ten feet from the wall. Shuttle is volleyed forcefully against the wall. All hits striking above the seven and one-half foot line may be counted as successful strokes. A Timpo practice shuttle with a sponge rubber base works best for wall practice.

2. Couple Practice

a. Couples stand facing and approximately thirty feet apart. The shuttle is rallied back and forth. One couple may practice between the sidelines of two adjacent courts. Other couples may be placed at the sides and ends of the room if space permits. Net height can be indicated by attaching a string to the net standards and stretching the string between the courts.

C. For Serves

1. Short serve to wall.

a. A line is marked on the wall at net height and a short service line is marked on the floor. Player stands behind the short service line and serves to the wall. Practice may be adapted to more skillful players by marking several narrow lines at two-inch intervals above and below the one at net height. The players' serves may then be scored according to the net line.

2. Short or Long Serve to Partner

Chalk lines are placed on the floor between courts or on other free floor space indicating the position of short and long service lines. Player serves to partner who lets shuttle fall to floor before retrieving it and serving it back.

D. For Footwork

1. Boxer's Drill

Player stands on balls of feet, knees slightly bent and feet parallel. Player then does a step-ball change - step forward, side, side and back. The sequence is repeated with gradually increased tempo.

2. Rope Jumping with Individual Ropes.

3. Lunge Step

Three parallel lines at approximately two foot distances are marked on the floor. Player stands on the center line with the other lines on either side of her. At a signal she pivots on the right foot and lunges diagonally forward to step across the right hand line with her left foot. She then returns to starting position. The lunge is repeated rapidly to alternate sides and may be combined with a change from forehand to backhand grip.

II. Court Practice

A. For Overhead and Underhand Clears

1. Eight players to a court, two in the rear and two in the fore court on each side of net. Rear court players clear the shuttle to partner directly across net. Fore court players, with toes on short line service, intercept hits when possible. Rotate positions after several minutes.

2. Six players to a court, two in the rear and one in the fore court on each side of net. Practice as above and rotate clockwise.

3. Four players to a court. Rally in sequence. Player one clears to number two, two to three, three to four, and four to one. Count number of successive hits without a miss.

4. Four or more to a court. Player one in the fore court tosses shuttle to player two in the rear court. Number two clears shuttle. Number one goes to end of file two and number two goes to end of file one.

B. For Serves

1. Six players to a court. One player on each side of net stands near left side line, one on center line, and one near right side line. Serves are directed to partner directly opposite. Shuttles are allowed to fall to floor.

2. Four players to a court, two shuttles. Each player serves to the court diagonally opposite. Shuttles are allowed to fall to floor.

III. Practice in Game Form

A. Progressive Badminton

The number of players is divided in half and lined up as indicated. One player with a racket stands on each side of the net. One player starts the shuttle. As soon as a player has hit the shuttle, the player gives the racket to the next one, who must hit the returning shuttle, hand on the racket, and to the end of the line. Anyone who fails to hit the shuttle starts it for the next one and then drops out of the game. When only two are left, they do not run around but rally until one makes a fault. No smashes are allowed.

B. Eight Player Badminton

A regulation badminton game is played with these exceptions: forecourt players are restricted to the space between the net and short service line. Fore court players serve and back court players receive the serve. Fore court players stand out of the way near the side line on the serve. Upon receipt of service, fore court players change places with rear court players.

C. Six Player Badminton

Rules are as for eight player badminton except that there is only one fore court player. Rotation is clockwise when service changes. All serves are made from right court regardless of score.

## BASKETBALL

### Behavioral Objectives

The student should be able to:

1. Demonstrate the proper form and technique in playing individual defense.
2. Demonstrate skills in dribbling and use those skills in game situations.
3. Demonstrate and explain various types of shots and their use in relationship to floor position.
4. Demonstrate and explain various types of passes and how they are used in the game.
5. Demonstrate and explain rebounding and the skills necessary for proper positioning when rebounding.
6. Demonstrate in game situations the skills and the total concept of the activity.
7. List the courtesies involved in Basketball.
8. Explain and demonstrate rules, safety and physical requirements of Basketball.

## BASKETBALL

Area: Basketball Court
Equipment: Basketballs, Nets and Baskets
Number: Six to twelve player teams
Time: 7 to 9 Periods
Positioning:

LF RF

C

LG RG

A. Rules and Terminology

B. Skills - Dribbling, passing, pivoting, lay-up, jump shot, rebounding, one-hand set, man to man defense, zone defense, strategy.

1. Dribbling

a. Skill

(1) Spread fingers so that fingertips control bounce.

(2) Bounce ball waist high, keeping eyes up.

(3) Change hands while dribbling.

2. Passing

a. Two-hand chest

(1) Skill - grip ball with two hands, thumbs together, elbows against sides.

(2) Push arms straight out and snap wrists.

b. Two-hand bounce

(1) Skill - same as chest pass except ball is bounced to receiver.

(2) Passer must judge distance and height of bounce.

c. One-hand baseball

(1) Skill -grip ball with throwing hand and guide it with other hand.

(2) Use baseball throwing method, but break wrist away from body so that ball will not curve.

3. Pivoting

a. Skill

(1) Land on both feet.

(2) From this position either foot may be the pivot.

(3) Half circle on pivot foot.

(4) Full circle on pivot foot.

4. Lay-up

a. Right Hand

(1) Skill - take off left foot, go as high as possible.

(2) Place ball against backboard on angle so that it will drop through backboard.

b. Left Hand

(1) Skill - same as right hand but reversed.

5. One Hand Set Shot

a. Skill

(1) Grip ball in shooting hand with fingers keeping palm off ball.

(2) Use other hand as a guide.

(3) Position feet parallel or have opposite foot to shooting hand forward.

(4) Extend shooting arm above head while releasing ball with snap of wrist.

6. Jump Shot

a. Skill

(1) Grip ball as in set shot, leap as high as possible straight up.

(2) Release ball just as in set shot when peak height of jump is reached.

7. Rebounding

a. Skill

(1) Gain position inside the offensive man.

(2) Spread legs and arms to increase surface area.

(3) Leap as high as possible, timing jump so ball is reached at peak of jump.

(4) Land with wide base and bring ball into chest under chin.

8. Defense

a. Man to man

(1) Skill - face offensive player.

(2) Assume a boxer's stance.

(3) Keep a three-foot cushion between defensive and offensive player.

(4) Shuffle backwards as offensive man advances, always keeping your body between offensive man and basket.

(5) Watch offensive man's chest. Bend arms at elbow and keep them in a ready position.

b. Zone

(1) Skill - same stance as man to man.

(2) Keep arms and hands high to discourage cross zone passes.

(3) Be able to shuffle up and back and from side to side to cover your particular zone.

(4) Never leave zone until ball is in the air.

9. Strategy

a. Discussion

(1) Offensive plays and patterns.

(2) Defensive alignments.

(3) Presses

10. Drills - as designated by the teacher.

## DANCE

### Behavioral Objectives

The student should be able to:

1. Display acceptance social habits and etiquette inherent in Dance.
2. Express culture of other countries through rhythmical and physical activities.
3. Demonstrate coordinated body movements.
4. Engage in opportunities for co-ed relationship.
5. Demonstrate movements of creative expression.
6. Demonstrate at the end of the unit, basic steps needed for the different types of dances.
7. Explain the difference between modern, folk,* and social dancing.
8. Select and demonstrate a specific dance in the social and folk unit.
9. List the courtesies involved in the Dance.
10. Explain and demonstrate the format of the Dance.

* Square Dancing is American Folk Dancing.

## DANCE

Area: Gymnasium, Cafeteria, Parking Lot
Equipment: Record Player, Records, Portable Mirrors, Leg Stretching Bar
Number: 2 to 48
Time: 9 - 11 Periods

## MODERN DANCE

A. Objectives

1. To contribute to the physical development of the pupil.
2. To develop a sense of rhythm and a musical consciousness in the pupils.
3. To develop a capacity for creative expression.
4. To develop social and emotional growth.

B. Modern Dance - Modern dance offers excellent opportunity for pupils in the senior high schools to develop an accurate response to rhythm and learn much concerning efficient body movement. The material outlined below is arranged as an introduction to this phase of rhythmic activity, but it is by no means a complete program. It is expected that teachers will use the nomenclature and acquaint their pupils with the terms employed so that a common dance language will evolve.

C. Rhythmic and movement fundamentals

1. Rhythm

a. Fundamental rhythms

(1) Duple (hammering rhythm) i.e. 2/4 meter in music

(2) Triple (swinging rhythm) i.e. 3/4 meter in music

(3) Compound (build on duple and triple rhythm) i.e. 4/4, 6/8, 9/8 meter in music

b. Classification of rhythm

(1) Primary rhythm - the skeletal rhythm in music. This type of rhythm corresponds to the measure signature.

(2) Secondary rhythm - the note pattern in music. Folk dance patterns are usually built on (1) tap dances; on (2) modern dance; on (1) and (2).

(3) Time (tempo) - the speed of music or movement.

c. Phrasing (musical punctuation)

(1) Type of phrases - their length may differ

(a) Simple statement

(b) Question and answer

(2) Grouping of phrases

(a) Regular number - multiples of two or four

(b) Irregular number

(3) Beginnings

(a) Strong beat - the phrase begins on count one of the measure.

(b) Weak beat (anacrusis) - the phrase begins on the last beats of the measure, i.e. "two" and "and".

(4) Endings

(a) Masculine - the phrase ends on the strong beat

(b) Feminine - the phrase ends on the weak beat

(c) Middle of measure endings occur after an anacrusis.

d. Identification of rhythm

To identify the rhythm in any musical composition, listen for the strong accent, then fill in the weak counts.

2. Musical Form

a. Sequential form:

A = period form
AB = binary form
ABA = ternary form
ABACA = rondo form

b. Cannon form (rounds are simplest type) - a form in which voice follows another, repeating the same theme.

3. Classification of Movement

a. Locomotor movement - movement that covers a distance

(1) Even movement
Walking, running, hopping, leaping, sliding

(2) Uneven movement
Skipping, galloping, sliding

(3) Derived movement
Dance steps - i.e. polka, mazurka, schottische

b. Axial Movement - movement on a static base

(1) Swinging movement - In this type of movement, there is less consciousness of the force applied than to the follow-through.

(a) Pendulum (like a clock)

(b) Rotary (circular)

(c) Figure eight (like an 8)

(2) Sustained movement - smooth, even movement. In this type of movement, the force and the follow-through are equal. Any of the movements under (1) (a), (b), (c) may be used as sustained movement, if the force and follow-through are more equal.

(3) Sharp movement (a different type): Percussive (the simplest form) - thrust or strike.

4. Dance Form

a. Devices used

(1) Time - speed of movement

(2) Force (dynamics) - the degree or amount of force applied to the movement.

(3) Space

(a) Direction - movement may be directed forward, backward, sideward, diagonally, etc.

(b) Level - relation of body to floor in terms of height.

(c) Dimension - size or range of movement, length of step, etc.

b. Rhythm and Accompaniment

(1) Primary rhythm (meter) - fundamental beat of music (corresponds to measure signature).

(2) Secondary rhythm - note pattern of music.

(3) Phrasing - punctuation of music - division of music into sentences, phrases, etc.

c. Design

(1) Floor patterns - the pattern made as movement traverses space.

(a) Lines

(b) Curves

(c) Combinations

(2) Foot patterns - the "dance steps" or patterns made by feet during movement in dance.

D. Locomotor Movement

1. Objectives

a. To provide opportunity for pupils to develop an understanding of the metric beat in music through the practice of fundamental locomotor movements.

b. To develop in pupils the ability to respond accurately to the metric beat.

c. To provide opportunity for pupils to develop an understanding of phrasing in music, through response to it in movement.

d. To develop in pupils an understanding of derived locomotor movement.

e. To develop a satisfying degree of skill in locomotor movement.

2. Suggested activities

a. Provide opportunity for pupils to practice the following fundamental locomotor movement, using the devices listed below:

(1) Walking
(2) Running
(3) Jumping
(4) Hopping
(5) Skipping
(6) Sliding
(7) Galloping
(8) Leaping

b. Meter

(1) Develop accurate response to the metric beat of the accompaniment.

(a) Move on each count of the measure
(b) Move only on the first count of the measure
(c) Dividing the class into two groups, have the groups move on alternate measures

(2) By practice in listening, clapping, then moving, learn to recognize the meter of the accompaniment.

c. Phrasing - musical punctuation

(1) Practice fundamental locomotor movements, stopping at the end of each musical phrase.

(2) Dividing class into two groups, have the groups move to alternate phrases. The group not moving may clap the meter for the other group.

d. Time

(1) Make use of variations in tempo of accompaniment vary movement to fit, i.e. slow music, - walk, fast music - run.

(2) Increase or decrease speed of accompaniment to fit variations of fundamental locomotor movement, i.e. long, slow walking steps - slow 4/4 music, short fast running steps - fast 2/4 music.

e. Space

(1) Dimension - develop understanding of this by varying the length of steps. Relate this to the study of time by making fast steps short and slow steps long.

(2) Direction - practice fundamental locomotor movement going forward, backward, sideward, diagonally, etc. Changes in direction should be made at the ends of musical phrases, without losing the beat.

f. Level

(1) Walk and run high on toes, arms held high.

(2) Walk normally, heels striking first, arms held low.

(3) Practice fundamental locomotor movements, using many different levels. The level may be changed at the end of each musical phrase.

g. Have pupils develop an understanding of combinations of fundamental locomotor movements.

(1) Walk and run - alternate the two

(a) Eight walking steps, eight running steps

(b) Walk a phrase, run a phrase

(2) Pedal and run

(a) Jump in place four times, run for steps

(b) Run four steps and jump twice, i.e. 1,2,3,4; 5-6 jump, 7-8 jump.

(3) Walk and skip

(a) Four walking steps, four skipping steps

(b) Four walking steps, two skipping steps

(4) Skip and run

(a) Two skips, four runs

(b) One skip, two runs

(5) Slide

(a) Sideward 8 left, 8 right, 4 left, 4 right, 2 left, 2 right, 2 left, 2 right.

(b) Same forward and backward

(c) Polka step(1 slide, 2 gallops, 1 skip 2 gallops.

h. Present the patterns of traditional dance steps, identifying them to pupils as derived locomotor movements.

(1) Schottische - slide, cut, leap, hop

(2) Polka - slide, skip or gallop hop, cut, leap

(3) Waltz - step, slide, cut

(4) Mazurka - slide, cut, hop

(5) Two step - step, close, step

3. Suggestions for teachers

a. Students to be organized in any of the following types.

(1) Informal grouping of entire class.

(2) Class divided into groups with leaders (this method works well with large classes, when it is necessary to alternate groups).

(3) Circles, lines, smaller, informal groups within the class.

b. A wise progression to use for working with musical meter is "listen, clap, move."

c. It is fine practice for groups to alternate clapping and moving.

d. Have students sit in circles of equal size, pass a clap around the circle, making it fit the metric beat.

e. Have in each lesson as much activity as possible for each pupil.

f. Make all explanations brief. Relate them to only one problem. When it is necessary to make an explanation, have class sit in an informal group, for the discussion.

E. Axial Movement

1. Objectives

a. To provide opportunity for pupils to develop an understanding of simple axial movement.

b. To assist pupils to develop skill in these axial movements.

c. To develop in pupils the ability to fit axial movements to accompaniment.

2. Suggested activities - the activities listed below are typical examples of various kinds of axial movements. They by no means cover the whole field. Pupils should be encouraged to discover more for themselves.

a. Provide opportunity for pupils to practice swing movements, classifying it as follows, and using the plan outlined below.

(1) Pendulum swings - in these movements, the pupil is conscious of the follow-through, and not of the force applied.

(a) Swing arms from side to side (parallel)

(b) Swing arms from backward and forward

(c) Swing leg from side to side

(d) Swing leg backward and forward

(e) Swing arms in opposition to one leg as it is swung from side to side (arms parallel)

(f) Swing arms in opposition across front of body as leg is swung from side to side.

(2) Rotary swings

(a) Swing one arm in a circle, sideward and forward

(b) Swing both arms in a circle (parallel)

(c) Swing one leg in a circle from hip

(3) Figure eight swings

(a) Swing one arm across the front of the body

(b) Swing both arms (parallel)

(4) Combined swings

(a) Two beat swings up, down, or down, up, circle arms and swing one side, repeat, swinging to the other side (beat meter 2/4).

(b) Three beat swings (should not be attempted until the hip thrust has been mastered). Triangle swing - swing (arms parallel) down to right, over to left and up. Up, circle back, down (a wave of movement goes through the body) - beat meter 9/8 swing arms left, right, then circle left.

(c) Four beat swings up circle left - circle right, down. Swing arms left, right, left, circle right. Repeat swing right. Beat meter 1 2/8

b. Have pupils practice various types of sustained movements to develop skill. In sustained movement, the pupil is conscious of the force, evenness, and the follow-through. Neither quality is stressed. Following are the suggested examples of sustained movement.

(1) Any of the movements in 2a, with force and follow-through made over. Alternate (1) sustained and (4) with swinging.

(2) Move one arm or both arms across the front of the body evenly and slowly, changing the direction of the movement and with each new musical measure.

(3) Bend body from one side to the other, arms held high.

(4) Bend body forward downward and up, arms extending sideward as the body goes down.

c. Provide opportunity for pupils to develop motor and rhythmic skill in percipitant movement (jumps).

(1) Jump in place, both feet, four little jumps, fast, two high, slower jumps; 1, 2, 3, 4, 5-6 jump, 7-8 jump.

(2) Jump in place, both feet, three little jumps; on fourth jump, separate feet as pupil goes into air, bring them together again at end of jump.

3. Suggestions for teachers

a. Care should be taken to have pupils interpret all movement accurately and efficiently.

b. It is necessary to teach axial movement as carefully as any other motor skill.

c. There is excellent opportunity in this unit to review rhythm and rhythmic devices, relating them to axial movement.

d. All movement should originate in the trunk and work through to extremities. Example in (2) under b, the movement should start in the shoulder not the back.

e. Care should be taken at all times to have the arms play a natural and controlled part of the movement. They should never come loose and not meaningful in the movement.

F. Technique

1. Objectives

a. To provide opportunity for pupils to enjoy experiences in all forms of fundamental movement.

b. To assist pupils to recognize and identify not only the various types, but the quality of movement.

c. To develop in pupils skill and efficiency in body movement as related to the dance.

d. To provide opportunity for strengthening bodies of pupils through vigorous physical activity.

2. Suggested Activities

a. Variations of the walking step, as follows:

(1) Walking with arms held in different positions, or moving in various ways.

(a) Arms held high for a phrase, then low

(b) Arms swung in opposition (natural swing)

(c) Arms held or moved in a manner desired.

(2) Walking with feet used as follows:

(a) Heels striking first

(b) Toes striking first

(c) Walk on toes for a phrase, then on heels.

(d) Toes turned out or in

(3) Walking, stressing use of

(a) Time (vary speed of step)

(b) Space (vary length of step)

(c) Force (vary lightness and heaviness of step)

(d) Mood

b. Variations of running, skipping, same as 2a.

c. Sliding

(1) Slide sideward left for a phrase, then right

(2) Slide forward for a phrase then backward

(3) Slide 8 left, 8 right, 4 left, 4 right, 2 left, 2 right, 2 left, 2 right. Change direction for whole, one-half phrase.

(4) Same as (3) only forward and backward.

d. Combine with fundamental axial movements with fundamental locomotor movements.

e. Hip control

(1) These exercises are primarily for body building and control and not dance movement.

(2) Contraction and release

(a) Lying supine with knees bent (contract and release tipping pelvic girdle)

(b) Lying supine with knees straight

(c) same, kneeling and standing.

f. Folding and unfolding, with a percussive beat through the body (hips in contraction during unfolding or raising to upright position, in release during lowering to floor)

(1) Back lean, kneeling (this should not be attempted until hip control has been mastered).

(2) Forward stride stand, running in place. Alternate this with bouncing.

(3) Feet together (with or without support) practice hip thrust.

G. Composition

1. Objectives

a. To provide opportunity for pupils to create their own dance patterns

b. To help pupils to learn to evaluate, used in dance, and to use it as a means of building dance forms.

c. To provide opportunity for pupils to cooperate with members of groups who are creating original dance patterns.

d. Musical forms.

2. Suggested Activities

a. Provide for pupils the opportunity to discover movements for themselves and to build dance patterns, using the approaches listed below:

(1) Movement approach

(a) Study variations of fundamental movement in B, page 4 and C, page 6.

(b) Utilize these variations in building forms.

(c) Work without accompaniment.

(2) Music approach - Use the form of the musical composition chosen as a guide upon which to build dance forms.

(3) Rhythmic fundamentals approach

(a) Study of meter, secondary rhythm.

(b) Study of tempo and phrasing.

(4) Dramatic approach - encourage pupils to select ideas or meanings which are within their understanding and to express them in dance movement.

b. In all of the above approaches, make full use of the devices listed under dance forms in 4, page 3 or 4.

H. General Teaching Procedures

1. Material should be presented which is fitted to the age and grade level of pupils.

a. Use care in dramatic approach to composition that meanings are not too juvenile.

b. Use care that movement and technique are not too far advanced.

2. Each lesson should include

a. Some locomotor movement

b. Some axial movement

c. Some body conditioning and technique

d. Some instruction in rhythmic fundamentals

3. The music used as accompaniment for technique should be selected with care for the following reasons:

a. Definiteness of metric beat
b. Simplicity
c. Evenness of phrasing
d. Musical quality

4. In order that a high degree of interest shall be maintained, care should be taken that in each lesson there is a well planned balance between discussion, explanations and activity.

5. All movement and responses to rhythm should be accurate and efficient.

6. Modern dance activity movement is done most efficiently if pupils work barefoot or in soft sandals. To work in socks or stockings without shoes is unsafe, and should be discouraged.

I. Suggested Music

Bach-MacDonnall. Sixe Little Pieces
Bartock, Bella. Children's Music
Dietrich-O'Donnell. Notes for the Modern Dance
Lloyd Norman. Accompaniment for the Modern N.Y.A. Dance
Rebikov. Ten selected pieces for the Piano No. 69
Schubert, Franz. Waltzes, Eccosaisses
Schumann, Robert. Album for the Young
Scott, Cyril. Children's pieces
Tansman, Alexandre. Petite Suite

J. References

Bode, Rudolph. Expression Gymnastics, A. S. Barnes & Co.
Coleman, Satis N. Creative Music for Children, H. P. Putnam's Sons
Dance Committee of the American Physical Education Assoc. Dancing in Elementary Schools, A. S. Barnes & Co.
Duncan, Isadora. My Life, Bone and Liveright
Duncan, Isadora. The Art of the Dance, Theatre Art, Inc.
Ervert, Margaret. The Rhythmic Dance Book, Longman's Green & Co., London
Gehikens, K. W. The Fundamentals of Music, Oliver Ditson Co.
H'Doubler, Margaret. The Dance; and its Place in Education, Harcourt, Brace & Co.
Jacques-Dalcroze, Emile. Rhythmic Movement, E. W. Gray Co.
LaMeri, Dance as an Art Form: Its History and Development. A. S. Barnes & Co.
Martin, John. American Dancing, A. S. Barnes & Co.
Martin, John. The Modern Dance, A. S. Barnes & Co.
Moore, Douglas. Listening to Music, W. W. Norton & Co.
Thompson, Betty Lind. Fundamentals of Rhythm and Dance, A. S. Barnes & Co.

## ETIQUETTE OF FOLK DANCING

"The Rules of the Game"

1. Chewing gum is not done at a dance or in public anywhere, because it looks most unattractive.

2. Minimize noise and confusion: come in quietly, talk softly, move around as little as possible, stay put, either sitting or standing.

3. When the teacher, caller or leader talks, listen. Listen for instructions and do as you are told quickly and quietly. Get into the requested formation at once. Use hand signals to get the required number of people into your set - do not shout for them.

4. ONE TEACHER is the rule. Never try to tell others in your set what to do. Just do the correct thing yourself. If you have done it correctly, and the teacher needs your help, he/she will ask you to demonstrate.

5. Once you have joined a set, you never leave it until the leader ends that particular "tip" of dances. In case of real emergency ... and I mean REAL ... you ask the leader to excuse you, so that your place may be filled.

6. You never cut through a set to get to where you are going.

7. You add yourself on to the end of a longways set.

8. The most experienced dancers should be in number one position of a set but after dancing a while, it is pleasant for every one to move around so everyone gets a chance to be "head".

9. These are PEOPLE, not sticks, with whom you are dancing, and this is a sociable occasion. Look at them, smile at them, learn their names. At the end of a "tip" thank them for an enjoyable dance.

10. You do not beckon or nod to someone to be your partner; you step up to him/her and ask him/her.

11. You do not walk or leave your partner on the floor at the end of the "tip". You walk her to a seat.

12. This activity is for FUN; it is more fun if done correctly; and you will add to your enjoyment and to that of every other member of your set, if you do it correctly. You must not get cross over mistakes - you ignore others' errors and correct your own.

13. True courtesy comes from a real love of other people; a desire to help others to have a good time (including the teacher). This is the key to popularity.

14. Beyond this is graciousness; express your appreciation for the fun you've had to those responsible for it.

15. Smart Alecky actions, as twisting hands, kicking, "rabbits and traps", are immature childish actions, not to be tolerated.

16. Everyone participates actively and avoids setting one out.

# FOLK DANCING

A. Objectives

1. Aid in the development of coordinated movements.
2. Appreciation of form, skill and rhythm.
3. Social, recreational, and leisure time value.
4. Development of coeducational activity.

B. Fundamental Skills

1. Mixers

a. To gain variety
b. To develop sociability
c. To develop skill in fundamentals

2. Folk Dancing

a. Develop skill
b. Appreciate dances of other lands
c. Fundamental skills

3. Country Dances

a. Circle

1. Simple skills
2. Progressive partners

b. Square

1. Advanced skills

c. Contra

C. References

1. Mixers

a. American Folk Dance Hand Book
b. Dancin' Around
Osgood, Anderson, and Ho Lusie
c. Dance Awhile
Harris, Putman, and Swenson

2. Folk Dancing

a. Folk Dances and Singing Games
Elizabeth Burchence, G. Schirmer & Co. N.Y.
b. Dances of the People
c. Folk Dances of Denmark
d. Folk Dances of Finland
e. Folk Dances of Old Homesteads
Elizabeth Burchence, G. Schirmer & Co. N. Y.
f. Four Folk Games
g. Five Folk Dances from Austria, Germany and Holland
Elizabeth Burchence, Boston Music Co.

h. Good Morning
Henry Ford, Dearborn Publishing Co.,
Dearborn, Michigan

i. Country Dance Book
Novello and Company, London

j. Folk Dances for Boys and Girls
A. S. Barnes and Company, N. Y.

3. Country Dances

a. Good Morning
Henry Ford, Dearborn Publishing Co.
Dearborn, Michigan

b. Quadrilles
Henry Ford, Dearborn Publishing Co.
Dearborn, Michigan

c. Dances of our Pioneers
Grace L. Ryan, A.S. Barnes and Co., N.Y.

d. Country Dance Book
Cecil Sharp, Novello and Co., London

e. Dance Awhile
Harris, Putnam, and Swenson

f. Cowboy Dances
Lloyd Show

g. Dancin' Around
Osgood, Averdsen, and Boisal

4. Records

a. Lloyd Show Recordings

b. Square Dances (Woodlaer Old Tyme Masters)
RCA Victor C-36

c. Columbia C-47 (Columbia Presents Square Dances,
Carson Robinson)

d. Folk Dances Album B
Barns and Wheeler, 573 Conn. Ave.,
Bridgeport, Conn.

e. Decca A-474
Al MacLeod's Country Dance Band

f. Columbia #36021 "Little Brown Jug"

g. Rondo #R-186 B "Five Foot Two"

h. Totter Folk Dancer #1021 B

i. MacGregor #10-398

j. Victor #25-1009 A "Beer Barrel Polka"

II. INFORMATION

A. Mixer - Encourage the students to drop their shyness and dance. To get partners for the first time, if the boys are all clumped in one part of the circle and the girls in the other, have all the boys follow the teacher around the room, and when they are close to the girls the teacher stops. Then the girl, each boy is nearest to, is his partner.

B. Glow Worm Mixer - Position: side by side, near hands hold high (lady's left in gentlemen's right).
The steps: Boys steps given, girl does the counterpart.
Instruction: Partners in double circle facing counter clockwise. March forward 4 steps. Face partner and march backward 4 steps (men to center and ladies outside). Face diagonally left, towards a new partner and march 4 steps toward her. Turn this new partner with 4 steps. Repeat.

C. Kalvelis - In Lithuania, Kalvelis means "Little Blacksmith" and the chorus of this dance simulates the action of this "little smith."

Position: A single circle of partners facing center, girl on the gentlemen's right.

1. Circle moves to the left with 7 lively polka steps left, right, left, right, left, right, ending with stamp, stamp, stamp. Reverse direction of the moving circle to right and repeat polka steps and stamp.

   Chorus: Face partner, clap own hands, anvil-like, left on right, right on left, left on right, and right on left. Link left arms with partner and skip four steps around partner. Repeat, starting with the right hand on top, and with the right elbows linked.

2. All face center. Holding their skirts gracefully, peasant style, girls do three polka steps to the center of the circle and stamp, stamp, stamp; turn around quickly and polka back to place, ending with stamp, stamp, stamp. Men do the same thing with arms folded, more vigorously, and with louder stamping. (Their arms are folded across their chests.)

3. Face partner and taking right hands, polka around the circle with a grand right and left in time to the music. When the chorus music returns, face a new partner and do the Chorus as before. Repeat the above three figures to the end of the record.

D. Polka Step - On first beat, step forward on the left foot, close the right foot to the left on the second beat, and step forward on the left foot again for the third beat. On the fourth beat do a little hop on the left foot. Then repeat the process starting on the right foot. Repeat again starting on the left foot and so on.

E. Two Step - A two step is similar to a polka step, but instead of hopping on the fourth beat there is just a slight pause, before starting the next step.

F. Grand Right and Left - Each boy turns to the right to face his partner who has turned to her left to face him. They hold right hands, then walk past each other, dropping right hands to respectively meet. They continue in this manner around the circle giving first the right, then the left hands alternately to each new person they meet. The men will be going in a counter clockwise direction while the women go clockwise.

III. SQUARE DANCE* PRINCIPLES

A. Call "circle four" at which everyone will go into small circles of two couples each, then say "circle eight" when two small circles will join to make ones with four couples in them. (This is all started from the position they were in for Kalvelis, or whatever the preceding dance has been). Show one circle of four couples how to square sets, and then have the rest do the same.

B. Walk through the following square dance principles:

1. Position: explain position of all couples.

2. Swing: Partners stand face to face, and the gent extends his left hand which supports the lady's right hand. She puts her left hand on his right shoulder or upper arm, and his right arm partly encircles her waist. They usually stand a little off center so that their right hips almost touch each other. Then with 'light walking steps' they circle around each other in place, going in a clockwise direction, usually going twice around.

3. Promenade: Partners stand side by side, facing the same direction. Right hand is held in right, in front of them, and left in left, underneath the right hands. This is sometimes called skating position. Then they simply march around the 'set' in time to the music, or as directed.

4. Allemande - (left) - Gent takes left hand of the lady on the left (his corner) in his left hand and they walk once around each other, returning to their places.

   Allemande - (right) - Gent faces his partner, takes her right hand in his, and walks once around her as above.

5. Grand right and left - See above (2).

* The Square Dance is an American Folk Dance

IV. SIMPLE SQUARE DANCE CALL

A. Music - use any of the recommended square dance music or record.

B. Call - Honor your partners. Honor your corners.
All join hands and circle to the left.
Other way back, you're going wrong.
Break and swing and promenade.
Allemande left with your left hand
Right hand to partner and right and left grand
When you get hom, swing and promenade.

Note: Honor means simply bowing to your partner; then the corner.

C. Cheat and Swing

1. Music - any square dance music or record that you know.

2. Call - Everybody swing his prettiest gal,
A left allemande and a right hand grand
And promenade, oh promenade.
Cheat or swing or do asyou like,
And don't forget your own.
On to the next -
(Repeat twice from 1), the last time substituting
Balance home and swing 'em all night, for
(on to the next). Allemande left, go left and right
Meet your partner and promenade.
(Repeat from a) for ladies #2,3,4.

3. Instructions

a. First girl leaves her partner and goes to couple #2. She tries to swing with second boy, he either swings her, or rejects her and swings his own partner. This causes much gaiety if the man is a good tease and the girl is clever at cheating for the swing.

b. She goes back and swings with her own partner and the boy she left usually swings with his partner, whether he has just swung her or not, She goes on to the next and repeats the dance, etc.

4. Balance Home - usually means for the moving person or persons to go back to their home position, and when they get there they can do a slight Balance.

a. Balance - step away from (partner usually) four steps, do a slight curtsey (bow for the man) then step forward four steps together again. Sometimes this is done with only two steps each way.

D. Buffalo Boys

1. Now figures - Balance, explained above.

2. Turn your partner with a right hand around, simply hold your partner's right hand in your right hand and walk around each other in four steps, usually.

3. Left hand around with your corner, do the same as above, holding left hands.

4. Oh! Susanna

Call - Head couple move to the right.
Change partners there and swing.
Take that lady on to the next and do it once again.
Take that lady back to place and everybody swings.
Honor your corners, honor your partners, Girls sashay back to partners.

Instructions - First couple out to the right, change partners and swing (the new partner). Take that girl (the one you've just swung) on to the next couple, change partners and swing again. Take this second new partner on to the next, change partners and swing again. Take her (new partner) home and everybody swing. Honor your corner and honor your partner. Girls sashay back to their partners.

Sashay - to slide to the side with a step-close-step-close-step.

E. Introductions for Square Dances

1. Salute your partner
Salute your corner
All join hands and circle to the left
The other way back, you're going wrong
Swing your partner and promenade home.

2. Give your partner a swing and a whirl
Do-sa-do the corner girl
Now go home and swing your own
And everybody swing.

3. All eight balance and all eight swing
A left allemande and a right and left grand
Hurry up, boys and don't be lagging,
Paw's coming home in the little red wagon
Promenade her home.

4. Do-sa-do your corner gal
Do-sa-do your own
Left hand lady with a left allemande
Away you go with a right and left grand
Half way around that same old track
Meet your partner, and promenade back.

F. Breaks for Square Dances

1. Allemande with your left hand
Do-sa-do with your own
Swing your corner with a pretty little twirl
And promenade your own little girl.

2. Swing your corner like swingin' on a gate
Swing your own, if you're not too late
Allemande left with your left hand
Right to your partner and a right and left
grand. Meet your partner and promenade.

3. Swing that girl across the hall
Now come home and hear my call
Swing your partner up and down
Promenade her 'round the town.

4. All join hands and into the ring
Back again for the same old thing
Grab your partner for a real old swing
And promenade.

G. Take a Peek

1. Introduction call

First couple up to the right
Around that couple, take a peek
Back to the center, swing your sweet
Up again and peek once more
Back again and circle four
Half way round, half right and left to the next.

H. Birdie in the Case

First couple up to the right
Birdie in the case, three hands around
Birdie fly out, and the hawk fly in
Hawk fly out and give Birdie a spin
Lead to the next, Birdie in the cage, etc.

I. Dip for the Oyster

(First couple) Lead to the right four hands 'round
Dip for the Oyster, dig for the clam
Dive for the sardine
Get a full can
And lead to the next, etc.

J. The Cut Off

(First couple) Swing in the center and don't get
mixed, Down the center and cut off six
Swing in the center as you did before,
Down the center and cut off four
Swing in the center as you used to do,
Down the center and cut off two.

K. Texas Star

Ladies to the center with their backs to the bar,
Gents go in with a right hand star
Half way round and back by the left
Pass your partner by, promenade with the next
Gents swing out, ladies swing in,
You promenade back to where you began.

To vary this dance, SCAT AND SCOOT may be used. That is, when the couples are promenading with the gents, in the center, the caller yells "scat" and every lady has to leave her position and find a new partner in another set. When everyone has a new partner, the dance is continued in the regular manner. When the ladies are in the center, the caller can yell "scoot", and all the men must leave their partners and find new ones in different sets, etc. These calls can be mixed and used at the discretion of the caller.

L. Couple around Couple

Couple around couple, lady in the lead,
Gent falls through and takes the lead
Lady falls through and you swing when you meet.
On to the next . . . . . .

## SOCIAL DANCING

I. Objectives

1. Create an atmosphere for dancing, especially if it is necessary to use a gymnasium.

2. To develop dancing etiquette:

   a. Deportment on the dance floor

   b. Introductions

   c. Posture - dancing - sitting

   d. Cutting in

   e. Dance bids

   f. Dance invitations

   g. Dress

3. The development of the acceptable social habits inherent in co-recreational activities.

4. To provide for the pupils an excellent form of physical activity that can be pleasantly and successfully used during their leisure time.

II. Method in teaching beginners social dancing.

1. Pupils in a circle facing line of dance.

2. March around room with a good, lively march.

3. Dance walk - forward and backward - Fox-trot rhythm.

4. Demonstrate closed position, open position, right open position, left open position.

5. Dance walk with partner in closed, open, right open, left open positions, varsouvienne.

6. Teach directions of dance.

7. Teach side close - all facing center of circle.

8. Teach side close with partner.

9. Teach leading and following for each step.

10. Practice steps.

Counts:

1 and 2 and 3 and 4 and
5 and 6 and 7 and 8 and
4 walks forward 2 meas.
4 side close steps to left, face our 2 meas.

Practice alone, then with partner in closed position, then in open position, then in ROP: LOP. Explain slow and quick rhythm.

Practice steps:

| Counts | | |
|---|---|---|
| 1 and 2 and | Fwd l., r | 1 meas. |
| 3 and 4 and | Fwd l, step r to side close l to r | 1 meas. |
| 5 and 6 and | Bwd r - l | 1 meas. |
| 7 and 8 and | bwd r - step l to side close r to l | 1 meas. |

Practice alone, then with partner in closed position.

| Gentlemen | Lady | Ct. | Time |
|---|---|---|---|
| L fwd | R counterpart | 1 | s |
| R fwd | L counterpart | 2 | s |
| LR swd close | RL " | 3 and | qq |
| Repeat forward alone with partner ad lib | | | |
| L bwd | R counterpart | 4 | s |
| R bwd | L " | 5 | s |
| LR swd close | RL " | 6 and | qq |

Practice alone, then with partner in closed position.

III. The Box or Square

| | Count | Time |
|---|---|---|
| L fwd | 1 | s |
| RL swd close | 2 and | qq |
| R bwd | 3 | s |
| LR swd close | 4 and | qq |

Practice alone, then with partner in closed position.

IV. Fox-trot Combinations

| | Gentlemen | Lady | Ct. | Time |
|---|---|---|---|---|
| A. | C Pos. | | | |
| | L Fwd LOD | R Counterpart | 1 | s |
| | R fwd ¼ turn R | L " | 2 | s |
| | LR swd close | RL " | 3 and | qq |
| | L diag. bwd. LOD | R " | 4 | s |
| | R bwd ¾ turn L | L " | 5 | s |
| | LR swd close | RL " | 6 and | qq |
| | L fwd LOD | R " | 7 | s |
| | R fwd ¼ turn R | L " | 8 | s |

| | Gentlemen | Lady | Ct. | Time |
|---|---|---|---|---|
| B. | LR swd close | RL counterpart | 1 and | qq |
| | L fwd LOD | R " | 2 | s |
| | R fwd | L " | 3 | s |
| | LR swd close | RL " | 4 and | |
| | L fwd LOD | R " | 5 | |
| | R fwd | L " | 6 | |
| | LR swd close | RL " | 7 and | |
| C. | L bwd fade out | L " | 8 | s |
| | R fwd ¼ turn R | R " | 1 | s |
| | LR swd close | LR " | 2 and | qq |
| | L bwd ½ turn R | R " | 3 | s |
| | R fwd ½ turn R | L " | 4 | s |
| | LR swd close | RL " | 5 and | qq |
| | L fwd Semi-open (raise left arm) | Pivot to R under boy's raised arm | R 6 | s |
| | R fwd | | 7 | s |
| | LR swd close | RL counterpart | 8 | qq |

V. Waltz

| Gentlemen | Lady | Ct. | Meas. |
|---|---|---|---|
| In C pos. | | | |
| Waltz fwd LRL | Counterpart RLR | 1-2-3 | 1 |
| Waltz fwd RLR ¼ turn R | " LRL | 4-5-6 | 2 |
| Grapevine | | | |
| SWD L | SWD R | 1 | 3 |
| R x back of L | L x front of R2 | | |
| Swd L | SWD R | 3 | |
| R x back of L | L x front ofR | 4 | 4 |
| Swd close LR to C Pos. | Swd close to C Pos. | 5-6 | |
| Bwd | Counterpart | 1 | 5 |
| Arch to L | | 2 | |
| Hold | | 3 | |
| Waltz swd ½ turn R | | 4-5-6 | 6 |
| Bwd L | | 1 | 7 |
| Arch R to L | | 2 | |
| Hold | | 3 | |
| Waltz fwd ½ turn to face LOD | | 4-5-6 | 8 |

VI. American Tango

Gentlemen's part described, lady dances counterpart unless otherwise directed.

| | Count | Time |
|---|---|---|
| 1. Step fwd L | 1 | s |
| Step fwd R | 2 | s |
| Step fwd L swd R draw L to R | 3-4 | qqs |
| Repeat as desired | | |

| | Count | Time |
|---|---|---|
| 2. Step swd L | 1 | s |
| XR over L | 2 | s |
| Step fwd L swd R draw L to R | 3-4 | qqs |
| Repeat as desired | | |
| 3. Step fwd L | 1 | s |
| Step fwd R | 2 | s |
| Step fwd L swd R draw L to R | 3-4 | qqs |
| Repeat as desired | | |
| 4. Step bwd L | 1 | s |
| Step fwd R | 2 | s |
| Step fwd L swd R draw L to R | 3-4 | qqs |
| Repeat as desired | | |
| 5. Step bwd L | 1 | |
| Step fwd R | 2 | |
| Touch L fwd | 3 | |
| SIP R | and | |
| Step bwd L Pivot Rt. to R to face LOD | 4 | |
| Touch R bwd L bwd | 5 | |
| SIP L SIP R | and | |
| Step fwd R fwd L | 6 | |
| Step fwd L swd R bwd R Side Draw | 7 and 8 | |
| Draw L to R | | |
| 6. Step bwd L | 1 | s |
| Step fwd RIP | 2 | s |
| Step fwd L, swd R-L diag. fwd to ORP | 3 and 4 | qqs |
| Step fwd R, Slight Turn R | 5 | q |
| Cross R back of L, slightly open | and | q |
| Step fwd R | 6 | s |
| Fwd L, swd R, draw L to R | 7 and 8 | qqs |

VII. Rumba

| Boy | Girl | Cts. | Rhythm |
|---|---|---|---|
| 1. Basic step, closed position | | | |
| L swd, R close L fwd | Counterpart | 1234 | qqs |
| R swd, L close L fwd | | 1234 | qqs |
| Repeat above | | | |
| L swd, R close L bwd | | 1234 | qqs |
| R swd, L close R bwd | | 1234 | qqs |
| 2. Rumba Square | | | |
| L swd, R close L fwd | Counterpart | 1234 | qqs |
| R swd, L close R bwd | | 1234 | qqs |
| Repeat | | | |
| 3. Left Rumba Turn | | | |
| L swd, R close L fwd face-in | | 1234 | qqs |
| R swd, L close R bwd face opp LOD | | 1234 | qqs |
| L swd, R close L fwd face-out | | 1234 | qqs |
| R swd, L close R bwd face LOD | | 1234 | qqs |

| Boy | Girl | Cts. | Rhythm |
|---|---|---|---|
| **4. Cuban Walk** | | | |
| L fwd, R fwd, L fwd | Counterpart | 1234 | qqs |
| R fwd, L fwd, R fwd | " | 1-2-34 | qqs |
| Repeat | | | |
| **5. Under the Arch** | | | |
| 1 Rumba square | | | 2 meas. |
| 1 Rumba square | | | |
| (Boy raises girl's R hand in his L, making arch) | | | |
| 2 Cuban Walks fwd under arch, finish 3 pos. | | | 2 meas. |
| **6. Rumba Circle** | | | |
| 1 Rumba fwd CP | Counterpart | 1234 | qqs |
| 1 Rumba fwd | " | 1234 | qqs |
| ½ Rumba square fwd | Girl turn R under boy's L arm | 1234 | qqs |
| ½ Rumba square bwd | Girl turn L under boy's L arm finish arms length | | |
| LRL bwd circle clkws. | Girl fwd | 1234 | qqs |
| RLR bwd circle clkws. | | 1234 | qqs |
| LRL bwd circle clkws. | | 1234 | qqs |
| RLR bwd face LOD | To closed pos. | 1234 | qqs |
| **7. Open Break** | | | |
| L fwd Rumba CP | Counterpart | 1234 | qqs |
| R fwd Rumba | | 1234 | qqs |
| L fwd Rumba | | 1234 | qqs |
| R swd, L close, R swd face-in | | 1234 | qqs |
| L bwd, R fwd to Cp, L swd face-out | | 1234 | qqs |
| R swd, L fwd to CP, R swd face-in | | 1234 | qqs |
| L bwd, R fwd to CP, L swd face-out | | 1234 | qqs |
| R bwd, L fwd to CP, R swd L close CP | | 1234 | qqs |

Books on Social Dancing

Betty White's Teen-age Dance Book, David McKay Co., N.Y.

Dance Awhile - Jane A. Harris, Burgess Publishing Co., Minneapolis, Miss.

Group Instruction in Social Dancing - Edith Ballwebber, A. S. Barnes

Walk Your Way to Better Dancing - Laurence Hostettler, A. S. Barnes

Popular Ballroom Dances - Thomas E. Parson, Barnes & Noble

Music Suggestions

Fox-trot - Guy Lombardo

Instrumental pieces if possible

Waltz - Waltz of Love, Selva & Ringle, from Selva & Sons, N. Y.

Lindy - Near You, Cardinal 1011

Charleston - Poo Wee Hunt

Rumba - Xavier Cugat, 5073 B. San Juan., P.R. Estrellas
Del Ritmo A Guatemala "
(Coda Record)

Tango - Derecho Viejo, 5033 B (Coda)
Cabezita, 5033 AA
Majic Tango

Mambo - El Mambo, RCA Victor 20-3782 B

## FIELD HOCKEY

### Behavioral-Objectives

The student should be able to:

1. Select the proper equipment and demonstrate the proper care of such.
2. Demonstrate properly the drive as a pass to the right and left, and as a shot for goal.
3. Demonstrate properly the dribble.
4. Demonstrate properly the push as a pass and shot for goal.
5. Demonstrate the scoop and the flick strokes.
6. Demonstrate game-like situations when confronting an opponent by using a straight tackle, circular tackle or lunge.
7. Demonstrate game-like situations of eluding an opponent by executing a controlled dodge.
8. Explain and demonstrate goalkeeping techniques.
9. List the courtesies involved in Field Hockey.
10. Explain and demonstrate rules, safety and physical requirements of Field Hockey.
11. Explain "The bully".

# FIELD HOCKEY

Area: 100 yards x 60 yards
Equipment: Field Hockey Sticks, Hockey Balls, Goal Cages, Shin Guards, Goalie Equipment - pads and shees, pinnies, shoes (optional, but better).
Number: Twenty-two to twenty-six
Time: 3 to 5 Periods

A. Rules and Terminology

1. Advancing - moving the ball to an advantageous position with any part of the body - a foul.

2. Bully - the technique used to start or restart the game when a player from each team has an equal opportunity to get the ball.

3. Clearing - driving the ball from a congested area; kicking the ball out of scoring range (goalkeeper).

4. Deflecting - changing the direction of the ball with the stick, without first stopping the ball.

5. Dodging - getting by an opponent, still keeping possession of the ball; passing within a small area in such a manner that the passer evades the opponent and picks up the ball.

6. Dribbling - carrying the ball at top speed down the field, hitting the ball ahead through a series of stick taps.

7. Drive - hard stroke with a back swing. May be done to right, left or straight ahead.

8. Fielding - stopping the ball or changing its direction with the stock, hand or foot; placing the ball, on an attempted stop, in an advantageous position for playing it again; receiving a pass.

9. Foul - an infringement of the rules, such as kicking, undercutting, charging, obstruction, hooking, making sticks, playing in an offside position, advancing the ball off the body.

10. Free hit - an uncontested hit awarded a member of one team as a result of an infringement of the rules by an opponent. A hit with no one permitted nearer to the hitter than five yards.

11. Goal - one point awarded the team when the ball, hit by or glanced off the stick of an attack player inside the striking circle, passes entirely over the goal line between the posts and under the crossbar.

12. Interchanging - readjusting one's position on the field to assume a teammate's duties when the teammate is left behind and cannot recover his own position; temporarily exchanging positions.

13. Making spaces - drawing an opponent out of the play or out of a certain area so that a teammate with the ball may direct a pass through the space.

14. Marking - staying about a yard from one's opponent, usually on his stick side; playing close enough to an opponent to prevent him from receiving a pass, or to tackle him the moment he receives the ball; watching an opponent closely.

15. Obstruction - a foul which occurs when one player hinders or prevents his opponent from playing the ball by placing his body or part of his body between that player and the ball.

16. Offside - being nearer the opponent's goal line than the ball, with less than three opponents between the player and the ball (occurs on the opponent's half of the field); an infringement of the rules.

17. Passing - directing the ball to a teammate or to a space where a teammate is expected to move; transferring the ball from one player's stick to another's.

18. Penalty bully - an award to the attacking team for a defender's breach of a rule when a goal might have been scored by the attack had not the breach of the rule occurred.

19. Penalty corner - a hit awarded a member of the attacking team if a member of the defense intentionally directs the ball out of play over the goal line, not between the posts, or commits a foul within the striking circle; a hit by an attacker taken on a spot at least ten yards from the goal post on the goal line.

20. Roll-in - a hand technique employed to put the ball into play after it has gone over the side lines.

21. Rushing - running toward a player or the goal following a pass or hard drive in the same direction, in an effort to cause the opponent to hurry his play or to get the rebound from the goalie.

22. Sticks - a term used to indicate that a player has raised his stick above shoulder level in the act of hitting or stopping the ball -- a foul.

23. Striking circle - the goal shooting area; the curved line that encloses it.

24. Tackling - meeting an opponent who has the ball with intent to get possession of the ball or force the opponent to pass it.

25. Undercutting - hitting the ball with the stick blade facing up so that the ball rises in the air -- a foul.

B. Primary Skills

1. Carrying Position

a. The left hand should be at the top of the handle, with the right hand no more than two inches below it.
b. The arms should be fairly straight, the left arm should be diagonally across the body toward the right.
c. The stick should be carried with the head toward the ground, hitting surface forward, in a position of readiness for use.

2. Dribble

a. The stick should be ahead of and slightly to the right of the player. The top of the stick should be inclined forward, and the blade of the stick should face forward.
b. Use of Wrists. Most of the power in the dribble comes from pliable wrists.
c. Look up before you pass or dodge.
d. Keep the ball close. It is then under control and in position for a pass or dodge.
e. Keep the ball ahead of and outside of the right foot.

3. Drive

a. The stick should be held in front of the player and at right angles to the ground.
b. The left hand should be at the top of the handle and the right hand directly below it.
c. A quick backswing followed by a forward swing through the ball, hitting it from directly behind, imparts momentum to the ball.
d. Both arms should be straight at contact and the wrists locked to prevent "sticks" in front.
e/ There should be a follow through of the stick in the direction of the drive. This should be checked below shoulder level.

4. Bully

a. The left hand should be at the top of the stick, the right hand six to eight inches down the handle.

b. The feet should be in an easy side stride position.

c. The weight should be carried on the balls of the feet.

d. The knees should be easy.

e. The trunk should be inclined slightly forward.

5. Roll-in

a. The stick should be held in the left hand outside of the side line.

b. The ball should be held in the fingers of the right hand.

c. The right knee should be bent almost to the ground.

d. The left foot should be forward with the left knee well bent.

e. The right arm should be swung backward, then forward, the bend releasing the ball when the arm is at right angles to the ground.

6. Push Pass

a. The stick should be in front of the player and at approximately right angles to the ground. The top of the stick should be inclined forward in the direction of the pass, the hitting surface in contact with the ball.

b. The stick should be placed behind the ball. There should be no backswing.

c. The momentum is imparted by pushing forward with the right hand, pulling back with the left hand and stepping into the stroke in the direction of the pass.

7. Scoop

a. The stick should be held well in front of the player at a sharp angle to the ground, the hitting surface facing upward.

b. The left hand should be at the top of the handle, the right hand well down the handle with the thumb on top.

c. The top of the stick should be placed under the ball.

d. There is no backswing.

e. Momentum is imparted by an upward and forward movement of the stick, pulling upward and forward with the right hand and pushing down with the left hand.

8. Flick

a. The stick should be held approximately at right angles to the ground. The hitting surface should face forward away from the player.

b. The left hand should be at the top of the handle, the right hand well below it.
c. The stroke should be started as the push pass and followed immediately by a sudden turnover of the stick imparting spin to the ball.
d. The blade of the stick should be facing the ground at the end of the stroke.

9. Triangular Pass

a. The ball is passed to a teammate who is in parallel position, then returned to the player, who by this time is behind the opponent.
b. Always approach the opponent in the same position so that the intention will not be revealed by movement of hands or changes in body ball relationship.
c. The player himself must pass on the opponent's stick side, regardless of which side the ball is to go.
d. Execute the dodge just before the opponent is within reach of the ball.

10. Straight Forward Tackle

a. Used to tackle an opponent who is approaching from directly in front with the ball in his possession.
b. Meet the opponent stick to stick.
c. Keep the eye on the opponent's stick and the ball, anticipating any move the opponent may make to deceive.
d. Have the weight of the body behind the tackle so as to control the ball and cause the opponent to overrun.

11. Left Hand Lunge

a. Used to rob an opponent of the ball when both the opponent with the ball and the player are running in the same direction, the opponent on the player's left.
b. The stroke starts with two hands on the stick and ends with one hand on it.
c. When on a line with opponent, draw the stick off to the right of the body and as the opponent taps the ball, the stroke is started.
d. Forcefully swing the stick to the left with both hands; when the right arm can no longer reach, continue to direct the stroke with the left hand so that the ball meets the stick in its path and is trapped.
e. Finish the stroke by pivoting and taking possession of the ball.

12. Circular Tackle

a. Used when the opponent with the ball is on the player's right and both are moving in the same direction.

b. Get at least a stride or two ahead of the opponent with the ball, then cross in front of the opponent in a circular course, taking possession of the ball.

c. Use a series of short taps, and continue until you are going in the direction of own attacking goal.

C. Offensive Skills

1. Position
2. Formations
3. Clearing
4. Centering
5. Shooting Goals
6. Attack
7. Passes from Backfield
8. Rushing on Goal
9. Long Corner
10. Roll in Tactics
11. Free Hit
12. Short or Penalty Corner
13. Drawing
14. Bully
15. Dodging

D. Defensive Skills

1. Marking and Covering
2. Interchanging
3. Covering Spaces
4. Position Play
5. Forward Line on Defense
6. Goal keeper
   a. Stopping ball with feet
   b. Stopping ball with stick
   c. Stopping ball with hands
   d. Clearing ball with feet
   e. Clearing ball with stick

## FLOOR HOCKEY

### Behavioral Objectives

The student should be able to:

1. Select the proper equipment and demonstrate the proper care of such.
2. Demonstrate the drive as a pass to the right and left, and as a shot for goal.
3. Demonstrate properly the dribble.
4. Demonstrate properly the push as a pass and shot for goal.
5. Demonstrate the scoop and the flick strokes.
6. Demonstrate game-like situations when confronting an opponent by using a straight tackle, circular tackle or lunge.
7. Demonstrate game-like situations of eluding an opponent by executing a controlled dodge.
8. Demonstrate techniques of Goalkeeping.
9. List the courtesies involved in Floor Hockey.
10. Explain and demonstrate rules, safety and physical requirements of Floor Hockey.

# FLOOR HOCKEY

Area: 90 by 50 foot
Equipment: Plastic Hockey Sticks, Plastic Balls, Puck and Goals.
Number: Twelve to Twenty-four
Time: 2 to 4 periods.

A. Rules

1. Ice hockey rules

B. Shooting (forehand, backhand, slap shot)

1. Forehand

a. Skill

(1) Spread hands on shaft of stick, tilt blade over the top of puck.

(2) Put weight on front foot and pull arms through while rolling the wrists forcibly.

(3) Follow through, lifting the back foot off the floor and extending the stick blade towards the target.

2. Backhand

a. Skill

(1) Same positioning as forehand except back of stick blade tilts over the puck.

(2) Shooting procedure is the same as the forehand except it is executed off the backhand.

3. Slap Shot

a. Skill

(1) Weight on front foot, lift and extend the stick behind the hip until the shaft is parallel to the ground.

(2) As stick is brought forward and down towards the puck, the tip of the blade is pointed at the floor.

C. Stick Handling

1. Skill

a. Close spacing of the hands slightly.
b. Control puck on the middle of the stick blade.
c. Move the puck back and forth between the blade of the stick while advancing.

D. Passing

1. Skill

a. Use the forehand and backhand the same as in shooting.

b. Keep the puck low and on-lead the player to receive the pass.

E. Stick Check

1. Poke Check

a. Skill - position in front of advancing player.

b. When player comes within one stick length, extend the stick straight out with a poking motion, trying to take the puck off the player's stick.

2. Sweep Check

a. Skill - position may be in front of or side of advancing player.

b. When player advances to within one stick length, assume bent knee squat position.

c. Place stick flat on the floor and extend arm holding stick.

d. Make a circular sweeping motion, with the stock arm, trying to knock the puck off the player's stick.

F. Drills - as designated by the teacher.

G. Strategy

1. Forechecking
2. Backchecking
3. Power play

## GOLF

### Behavioral Objectives

The student should be able to:

1. Analyze the desired loft and distance derived from each club.
2. Grip the club with the proper target hand position, rear hand position and one of several type connections between hands.
3. Demonstrate a comfortable style of putting.
4. Demonstrate and show the variations in the address routine for the different clubs.
5. Demonstrate the full-swing technique.
6. Demonstrate the shortened-swing.
7. Explain the pitch shot and the pitch and run shot in relation to execution and purpose.
8. Demonstrate the explosion shot from the sand trap.
9. List the courtesies involved in Golf.
10. Explain and demonstrate rules, safety and physical requirements of Golf.

## GOLF

Area: Gymnasium - Playing Field
Equipment: Clubs, Plastic Balls, Golf Balls, Tees, Golf Cage, Golf Mat
Number: 2 - 30
Time: 5 to 7 Periods

I. Objectives

A. To create an interest for carry-over value.

B. To give pupils opportunity to acquire information concerning golf terms, rules, and etiquette.

C. To train pupils in judging and selecting equipment.

D. To develop good sportsmanship on the golf course.

E. To give pupils a working knowledge of the fundamentals of golf.

F. To develop co-ordination and proper body balance.

II. History

A. Whether golf originated in Holland or Scotland is a controversial point. Holland claims a fourteenth century picture portraying a group of three men with what would appear to us to be a rather crude golf implement. The Scotch, however, are generally accepted as the originators of the game. As far back as 1457, there was parliamental legislation against the game which seemed to be threatening the popularity of the then national sport of archery. The most famous golf course in the world, St. Andrews, was founded in Scotland in the year 1552.

B. The first known golf tournament, the British Open, was held in 1860. It was not until twenty-seven years later that the game was introduced to this country by a Scotchman in New York. Shortly after the introduction of the game, a golf club was organized in Yonkers, New York, and several others were founded shortly thereafter. Among these was the Country Club of Brookline, the first golf club in Massachusetts.

C. 1894 is the first important golfing date in this country. It was then that we held our first tournament, and, more important still, organized the United States Golf Association which controls the rules and playing of amateur golfers.

D. Since the inception of the game, and particularly in

more recent years, great strides have been made in the improvement of equipment, the number and type of playing courses, standards of play and available instruction in the techniques and skill of the game. For a long time, golf was considered "a rich man's game," but in this country within the last few years, that theory no longer exists. Sporting goods manufacturers are now turning out good equipment at a comparatively low cost, and there are so many municipal and other golf courses open to the public at such a nominal fee that very few persons need be barred from the game because of financial limitations.

One other reason for its increased popularity, recently, has been the emphasis which is being placed on recreational and leisure time activities, and golf is a game in which all may participate from the age of eight to eighty.

E. "Now just what is this game of golf all about?" asks the novice. Perhaps the simplest definition would be that it is a game in which the player attempts to stroke a ball, with the lowest possible number of strokes, from a starting point called a tee to a cup, or hole, centered in a small smoothly clipped grass section called "the green". This is termed "playing a hole". A standard course consists of eighteen such holes, although many persons participating in unofficial matches are content to shoot nine holes. The distance between tee and green may vary anywhere from 70 to 600 yards for different holes.

F. In order to make the play more interesting, the area between tee and green consists of the following: the fairway, a comparatively smooth playing surface, and various obstacles (hazards) either natural or artificial. These hazards may consist of artificial sandy depressions called "bunkers", slight natural rises or hills, small brooks or creeks called "water hazards" and a portion of either side of the fairway referred to as the "rough" on which the grass is allowed to grow longer than on the fairway.

G. The game is usually played in "twosome" or "foursome". Occasionally, "threesome" play, or even one individual may play by himself against the course record or against his own previous record for the course. Twosomes and foursomes are the more desirable types of competition. (Encouraged on most courses).

III. Skills

A. Common terms and rules

1. Objective

a. To give students an opportunity to acquire a practical knowledge of the common terms and rules of golf.

2. Terms related to the course

a. Tee - that section of the course from which the first drive is made at the beginning of each hole.

b. Tee - also as a term used for a small wooden peg to elevate the ball.

c. Fairway - the lawn-like portion of the course between the tee and a green.

d. Green - the putting ground surrounding the hole or cup.

e. Rough - the ground on either side of the fairway usually rough and uneven and covered with long grass.

f. Hazard - a general term for water, bunkers, and other conditions that make the game more difficult.

g. Bunker - an excavation filled with sand

h. Cup - the hole placed in the green to receive the ball, frequently called the hole.

i. Out of bounds - off the course. The boundaries are usually marked with white stakes.

j. Hole - the entire ground from tee through fairway to cup in green. Hole 1, 2, 3, 4, etc. A standard golf course has eighteen holes.

3. Terms related to player

a. Stance - the position of the player's feet when addressing the ball.

b. Grip - the position of the hands on the club.

c. Honor - the right to play off first from the tee.

d. Match play - competition by holes.

e. Medal play - competition by strokes.

f. Foursome - four players.

g. Two some - two players.

h. Fore - a warning call to players who may be in range of a ball about to be hit.

i. Press - trying to swing with more power than is natural or usual.

4. Terms related to the ball

a. Topped - a ball hit above the center usually rolls along the ground.

b. Sliced - a ball that curves to the right, for righthanded players, contrariwise for those who are lefthanded.

c. Hooked - a ball that curves to the left for righthanded players, contrariwise for those who are lefthanded.

d. Par - perfect score for each hole as determined by golf officials.

e. Birdie - one stroke under par.

f. Eagle - two strokes under par.

g. Lie - the position of the ball as it lies on the ground after the stroke.

5. Elementary rules for beginners

a. One stroke must be counted every time a player swings at the ball, whether he strikes it or not. If when addressing the ball on the tee the player inadvertently knocks the ball off the tee, he may tee up again with no penalty.

b. The ball must be played as it lies. It is a violation of the rules to do anything to improve the lie of the ball; such as moving it, patting down the ground or pulling up grass, etc. There are two instances when a ball may be moved without penalty:

(1) When lying on ground under repair

(2) When lying on casual water. Casual water refers to water on a course from a heavy rain or from flooded rivers or lakes.

c. When playing the ball from a hazard the club must not touch the ground when addressing the ball. Penalty-loss of hole in match play.

d. The ball must be fairly struck at with the head of the club and not pushed or spooned. Penalty - loss of hole in match play.

e. When the ball is stroked out of bounds, from the tee, the ball may be again teed. Penalty - one strike, or stroke and distance, depending on local option. When stroked out of bounds from a fairway or rough, the ball must be dropped as near as possible to the spot from which the ball was played. Penalty - one stroke or stroke and distance, depending on local option. When dropping a ball, stand facing the hole and toss ball back over shoulder. The same procedure should be followed when ball has been stroked on ground under repair or into casual water.

B. Stance

1. The stance, or standing position, when addressing the ball is taken in one of three ways. These are:

   a. Square stance - the feet are placed a comfortable distance apart, both toeing an imaginary line parallel to the proposed line of play. The ball lies in a position in front of and directly opposite the left heel for woods, and in front of the center of the body for iron play, slightly farther back for irons.

   b. Open stance - same as square stance except that the left foot is drawn back.

   c. Closed stance - same as square stance except that the left foot is advanced toward the line of play; this stance is more difficult than the square stance.

   Experts agree that in general, wood shots from the tee should be played "off the left heel" and iron shots midway between the feet.

   Note: Toes should be turned slightly outward, to make it easier to turn the body in either direction. Feet should be no farther than the width of the shoulders.

C. Grip

1. There are three types of grip. The overlapping is the one most commonly used and advocated by experts at the present time. It is the only one that will be described and recommended for the beginner in this unit.

2. The three types of grip are:

   a. Natural
   b. Overlapping
   c. The interlocking

3. Description of the overlapping grip:

   a. With the head of the club resting in its natural lie on the ground, place the shaft across the fingers of the left hand fairly close to the end of the leather. The firmness of the grip should be felt in the three smaller fingers of the left hand. Place the right fingers under the shaft and let the first three fingers slide up along the leather until the third meets the left hand. Now let the right little finger rest on the left forefinger. Grip firmly with the first

three fingers and the thumb, gently pressing the heel of the right thumb against the left thumb. This position should be maintained throughout the entire swing, grip should be firm but a little lighter than the left. Both thumbs are pointing diagonally across the shaft of the club.

D. Swing

The correct golf swing is smooth and rhythmical. It is very difficult to describe in detail. It is agreed that the pupil should keep in mind only a few fundamentals. If these are properly mastered, a good swing will be the result. Cluttering up the mind with too many details will result in confusion and discouragement. Some recognized fundamentals are as follows:

1. Start the club back slowly and smoothly.
2. Originate the backward movement in hips. Swing back with left side; do not pick club up with left hand.
3. Turn the body away from the ball on the back swing.
4. Keep a firm and continuous grip with the left hand during the entire swing. Looking up too soon is a very common fault that spoils many shots.
5. Hold the head reasonably still with eyes on the ball until the completion of the swing. The right hand during the back swing should be merely a passenger.
6. Allow wrists to break or cock at the top of swing or after club reaches or passes horizontal position.
7. The left arm should be fully extended with elbow straight throughout every stroke until ball has been struck.
8. Start down swing by unwinding hips. Do not throw club with hands from top of swing.
9. Hit through ball, not merely at it. Swing with the idea that you are trying to build up speed in the clubhead, and that after you have done so you must "release" it and let it hit the ball.

E. The Long and Short Game

1. Long shots are made with a wooden club, and shorter ones with the iron clubs. The iron clubs or "irons" are made in various lengths and with the blade at different angles to the ground. This gives them varying degrees of

"left". They are selected for use according to the distance to be covered on a shot and according to the lie of the ball (i.e., whether the ball must be lofted over, or out of, a hazard, etc.). The only club it is permissible to use on the greens is the putter which is specially constructed for stroking the ball on or near the green.

There are certain general principles which apply to most long shots (referred to as the long game) and certain others to short shots or the short game.

These are as follows:

a. Long Game

(1) Use wooden club or Number 2 iron
(2) Use square stance
(3) Use full swing
(4) Place the ball so that it is the proper distance from your feet. (Law of levers applies here - the longer the lever, the greater the speed). Most experts state that the ball should be played off the left heel.

b. Short Game

(1) Use irons
(2) Stance varies with lie of ball, club being used, and direction ball is to take.
(3) Play the ball closer to the feet than in the long game; also, feet may be closer together as accuracy, not distance, is the primary purpose when using an iron.
(4) Use 3/4, 1/2, or 1/4 swing.

F. Putting

1. Stance

a. Optional, depending upon roll of green, etc. Usually square for short level putts.

2. Grip

a. Optional, one suggested type which seems to give good results is known as the Reverse Grip which is the same as the overlapping except that the first finger of the left hand overlaps or rests on the little finger of the right hand.

3. Body action

a. Feet and legs should be far enough apart to give balance and freedom of movement. The left leg supports more of the weight than the right. The farther apart the feet are, the greater the weight supported by the left leg. This is to prevent a body sway as the club swings forward.

b. Stand over the ball.

c. There are two common forms of posture, either of which is usually observable on good putt makers:

These are:

(1) Body erect, elbows close to the sides.

(2) Body well bent from hips, elbows away from body. Regardless of type used, body should sway very little, and head should remain quite stationary looking down at the point of address.

d. Wrists and hands

(1) Wrist should be free and grip light.

e. Swing

(1) A pendulum type, easy swinging stroke is used with the club head kept low throughout.

Length of backswing should be determined by length of putt to be made. (The longer the putt, the longer the back swing). The swing is chiefly controlled by the fingers of the left hand going back, and those of the right hand coming forward.

f. Important points - two essentials which more than others help toward good putting are:

(1) Relaxation
(2) Practice

## GYMNASTICS

### Behavioral Objectives

The student should be able to:

1. Demonstrate body poise and creativity in motion through rhythmical activities.
2. Demonstrate and explain the positioning of a spotter.
3. Demonstrate the basic maneuvers on the bars, mats and horse.
4. Demonstrate combinations of exercises on the various pieces of apparatus.
5. Demonstrate the various methods of climbing a rope.
6. List the courtesies involved in Gymnastics.
7. Explain and demonstrate rules, safety and physical requirements of Gymnastics.

# GYMNASTICS

Area: 50 x 100
Equipment: Horse, Uneven Parallel Bars, Balance Beam, Mats, Parallel Bars, Rings, High Bar, Spring Board
Time: 12 to 15 Periods

## A. Side Horse - Beginning Movements

### 1. Flank Mount

a. Face horse; place one hand on pommel and one hand on flank of horse.
b. Jump into air, supporting body weight on straight arms.
c. Swing legs around flank of horse, releasing hand that is placed on flank.
d. Rotate hips so that belly is facing horse.
e. Grasp pommels with hands in straight arm support with feet on floor.

### 2. Shoot to Back Support

a. Assume a front support position.
b. Bring knees up and shoot legs between pommels.
c. Straighten body and legs and hold the back support.

### 3. Single Leg Halt Circle

a. Assume front support position.
b. Swing leg over side of horse and across pommel, cutting hard.
c. Shift weight to opposite arm as leg swings between pommels.
d. Swing from shoulders and swing leg back over horse across pommels, recutting hand and regrasping pommels.

## B. Side Horse - Intermediate Movements

### 1. Full Leg Circle

a. Assume front support position.
b. Begin execution of full single leg circle same as half circle.
c. When leg is between pommels continue on over and across opposite hand as weight shifts to other arm.
d. Regrasp pommel as leg returns to front support position.

### 2. Double Leg Circle

a. Same as single leg circle.
b. Legs must be kept together throughout entire stunt.

3. Scissors

a. Jump from standing position, one leg across pommel; cut hand and regrasp pommel.
b. Shift weight to supporting arm, raising both feet high above horse.
c. Rotate hips and shoulders and scissors legs.
d. Regrasp pommels.

4. Reverse Scissors

a. From end position of front scissors, shift weight to supporting arm, extend feet and legs behind body over horse and lean forward.
b. Rotate hips and shoulders to scissors legs.
c. Regrasp pommels.

5. Travel

a. Jump to support on neck of horse.
b. Right leg half circle left.
c. Right leg hald cricle left coming outside left arm.
d. Transfer left hand to front of left pommel.
e. Right leg half circle right transferring hand to right pommel.
f. Continue to travel.

C. Side Horse - Advanced Movements

1. The following advanced stunts may be covered by exceptional students:

a. Double Rear Dismount
b. Giant Hip Circles
c. Triple Rear Vault
d. Quadruple Rear Vault
e. Giant Hip Circle Travel

D. Vaulting

1. Four Main Parts

a. Approach or running to the horse.
b. Take-off from both feet, from the beat board.
c. Aerial movement or flight over the horse.
d. Landing.

2. Squat Vault

a. Feet are brought through in a tucked position, toes pointed.
b. There is a strong push-off with the hands.
c. The feet do not touch the horse.

3. Straddle Vault

a. Spring to the horse, legs widely spread, hands between the legs.
b. The hips must be lifted high to clear the horse.

4. Plank Vault (side vault - described here for left side)

a. Competitive rating 7.0 points.
b. With a run and two foot take-off, place both hands on top of horse.
c. Lift the hips upward and sideways so that the left hip goes over horse.
d. As whole body becomes parallel with horse, lift right hand.
e. End with back to horse, arms spread on landing and to sides for finish posture.

5. Rear Vault

a. From a two foot take-off, place both hands on top of horse.
b. Lift hips so buttocks are to horse and performer is looking upwards.
c. After both hands have touched, quickly lift left hand, then right hand is lifted as hips clear horse.

6. Front Vault (for right end)

a. From a two foot take-off, place both hands on top of saddle.
b. Legs are lifted horizontally as performer faces horse.
c. Right hand should leave horse for landing.
d. End with left side to horse.

7. Thief or Window Vault (competitive rating 7.0 points)

a. Similar to doing scissor movement of the legs or hitch kick as one jumps over horse.
b. Get the feeling of kicking forward to clear horse with one leg followed immediately by other leg.
c. Hands are placed on horse after legs and hips have cleared horse.

8. Bent Hip Ascent - Squat vault

a. Similar to regular squat vault.
b. Hips are lifted high on take-off and squat-through.

9. Bent Hip Ascent - Stoop vault (competitive rating 7.0 points)

a. From a two foot take-off the hips are lifted high, head is up and eyes focus 3 to 5 feet past horse.
b. Legs remain straight as body is in a pike position over horse.
c. A good push-off with hands lifts hips so that legs can clear.

10. Bent Hip Ascent - Straddle vault

a. Same as straddle vault mentioned earlier but performer lifts hips high on take-off and keeps them high as legs straddle through.
b. Focus in forward with head up.

11. Bent Hip Ascent - Handspring vault

a. From a bent hip ascent, lift hips high as straight arms are placed on saddle.
b. As hips reach off-balance position over hands, whip legs over to mat.

12. Straddle Vault with Quarter Turn - (Competitive rating for half turn is 8.0 points)

a. Turn comes as arms push off.
b. Later try a half turn.

13. Straight Body Ascent - Squat vault (competitive rating is 8.0 points)

a. From a two foot take-off with beat board placed in front of horse and 4 to 5 feet or more from horse, body is lifted so that legs are above horizontal position just as hands touch horse.
b. Knees are tucked to chest while simultaneously pushing with hands so that upper body is lifted.
c. As feet reach toward mat arms are extended over head and body is arched slightly backward.

14. Straight Body Ascent - Stoop Vault (competitive rating is 10 points)

a. Same preparation as above vault.
b. Hands are held only momentarily on horse and as soon as feet are brought down in pike position, hands leave horse and are swung sideward and upward.
c. Body goes from a pike position to a slightly arched position on landing.

15. Straight Body Ascent - Handspring Vault (competitive rating is 10 points)

a. From a two foot take-off arms are held straight and head is slightly lifted.
b. From a handstand position on horse body continues over in an arch, head remaining between hands.
c. Body continues arch as feet lead toward mat.
d. Weight rolls from hand to fingers, and fingers push as heels reach slightly past vertical.

16. Additional Advanced Vaults

a. Straight body ascent handstand quarter turn (10 points)
b. Straight body ascent handstand quarter-turn pivot cartwheel (10 points)
c. Straight body ascent handstand squat vault (10 points)
d. Straight body ascent handstand straddle vault (10 pts)
e. Straight body ascent handstand stoop vault (10 points)
f. Swan valut (10 points)
g. Straight body ascent straight hip straddle vault (10 points)
h. Straight body ascent giant cartwheel (10 points)

A. Uneven Parallel Bars

1. Hand Positions

a. Over grip - hands grip the bar with the palms down.
b. Undergrip - hands grip bar with palms up.
c. Mixed grip - combination of one over grip and one undergrip is used.
d. To remember correct grip - thumbs point in the direction of the movement.

2. Mounts

a. Straight Arm Support
(1) Stand facing low bar or high bar, arms shoulder-distance apart (regular grip).
(2) Jump into air and simultaneously push down on the arms, straightening the elbows.
(3) End with weight resting on the upper thighs, arms straight, back straight and slightly arched, head up.

b. Shoot over low bar from handing on high bar.
(1) Start behind the high bar, facing the low bar.
(2) Use approaching steps and jump and grasp the high bar.
(3) Immediately the legs are swung over low bar.
(4) Finish with legs together and thighs resting on low bar.

c. Bake Pullover to Basket
(1) Stand between bars, back to low bar.
(2) Jump and grasp the high bar, pike at hips and bring legs between the arms and continue in a skin the cat.
(3) End in one-leg squat on low bar.

d. Back Pull-over Jount
(1) Stand facing the low bar with hands grasping the low bar with over grip.
(2) Pull in towards bar with arms and kick one leg from hip upward and over the top of bar and follow with other leg.
(3) Continue the circling of bar until the body finishes in a straight arm support.

e. Cross Seat Mount
(1) Stand between the bars facing the length with right shoulder toward low bar and left shoulder toward high bar.
(2) Jump and grasp the high bar with left hand in an over position and grasp low bar with right hand.
(3) Straighten the right arm and swing the legs up over the low bar, legs held close together ending in cross seat position.

f. Single Leg Swing Up

(1) Start facing low bar.
(2) Jump and tuck one leg through the arms over the low bar.
(3) Swing down and under bar, pulling with the arms by whipping the free leg straight from the hip, rise to on top of low bar.
(4) End in a crotch seat position, facing high bar.

g. Flank Mount

(1) From a two foot take-off from a beat board, facing low bar, run forward and place hands on low bar as legs are lifted from the hips in a straight position up and over low bar.
(2) Quickly grasp high bar with the right hand.
(3) End facing high bar in an inner seat position.

h. Crouch Mount

(1) Stand between the bars, high bar to left side.
(2) With a run and jump spring to a crouch position on low bar.
(3) Right foot is slightly in front of left.
(4) Left hand is on the high bar, right hand behind the feet on the low bar.

i. Additional Mounts (advanced)

(1) Flank mount with half twist
(2) Stoop vault mount
(3) Crouch mount
(4) Crotch twist mount
(5) Gliding kip mount
(6) Gliding kip on high bar
(7) Gliding kip seat rise mount
(8) Gliding kip reverse seat rise mount

3. Hold Positions or Pauses Between Movements

a. Seat Balance

(1) Sitting on low bar, left leg extended, right foot on bar, knee bent close to body.
(2) Right hand is in regular grip on low bar in back of and close to buttocks.
(3) Left hand is in hook grasp on high bar.

b. V-seat

(1) Same as seat balance except you extend both legs in air.
(2) Done while sitting on low bar.
(3) The right arm is released and held to side.

c. One Leg Squat

(1) Right foot is on low bar, with the body in a squat position.
(2) Left leg is extended and should be held above the bar.
(3) Right hand is on low bar in front of right foot.
(4) Left hand is in a regular grip on high bar.

d. Scale

(1) Standing with right foot on low bar, left arm holding onto high bar.
(2) Extend left leg to rear and right arm forward.
(3) Get an arch throughout the body.

e. Back Pull Away

(1) Stand with right foot on bar (ball of foot).
(2) Extend left leg to a scale to the rear, facing high bar with both hands on high bar.
(3) Extend both arms and both legs, pulling away from the high bar as body holds the scale position.

f. Thigh Rest

(1) From a front support position on high bar facing low bar.
(2) Drop downward and grasp low bar with hands, arms straight.
(3) Lift legs so that the body is arched and is resting on thighs, arms extended.

g. Lunge With Back Arch

(1) Stand on low bar, right knee bent, left leg extended to rear, left toe extended and touching low bar.
(2) Right hand is on high bar, left arm extended upward and backward as body is arched backward.

h. Arch Back Rearways

(1) Stand on low bar with left foot, back to high bar.
(2) Bend body backward grasping high bar with both hands.
(3) Lift the right knee upward with toe pointed. elbows straight.

i. Additional Advanced Movements

(1) Arch Back
(2) Straddle Seat
(3) Swan Balance
(4) Shoot-through
(5) Side Handstand
(6) Cross Handstand

4. Swinging Movements

a. Single Knee Circle

(1) Start in crotch position, hands in regular grip.
(2) Lift weight off bar with straight arms, swing rear leg backward and hang onto bar with forward knee.
(3) Drop trunk to rear, keeping head up and the trunk moderately arched.
(4) Continue movement around bar ending in starting position.

b. Single-leg Circling Forward

(1) Start in crotch position, hands in reverse grip.
(2) Lift weight off the bar with hands keeping legs rigid and holding bar close to crotch.
(3) Trunk is arched, head back.
(4) Lead with chest and let bar rest on rear thigh.
(5) Hold arched position all the way around, keeping bar close to crotch.

c. Single-leg Circling Backward

(1) Start in crotch position, lifting the weight off bars, taking it in the hands.
(2) Lift straight rear leg slightly and whip it backward and downward.
(3) Keep crotch close to bar.
(4) Lean trunk slightly backward and keep body in a slightly arched position.

d. Crotch Seat, Side Circle

(1) In a crotch position, face the length of low bar, hands grasping bar in front of body and close to crotch in mixed grip.
(2) Keep body rigid, circle body sideward around low bar.
(3) Weight is taken on hands which lift the body slightly off the bar.
(4) Return to crotch position.

e. Single-leg Kickover to Straight Arm Support on High Bar

(1) Hang lying frontways (hanging on high bar, body across low bar.
(2) Bend one knee, placing foot on low bar, Keep other leg straight.
(3) Push from foot and at same time kick straight leg up to high bar and simultaneously pull body close to bar.
(4) Finish with a straight arm support on high bar.

f. Hip Circling Forward

(1) Use regular grip (thumbs to rear).
(2) From a front support position, lift the weight onto the hands, arch the body and, leading with the chest, circle forward in a complete circle.
(3) The bar should be at the hip joint on the circle.

g. Hip Circling Backward

(1) Hands in regular grip.
(2) Keeping the elbows straight, lift the weight onto hands.
(3) Lift both legs from the hips upward and backward.
(4) Whip the legs from the hip forward under the bar.
(5) When in the inverted position, pike the body sharply, keeping the bar in position at the groin.

h. Double Leg Bounce Over High Bar

(1) Sitting on low bar facing forward, grasp high bar in regular grip.
(2) Pulling on arms, lift straight legs upward and bounce on middle of thighs on low bar.
(3) On the rebound of the legs, pull hard with arms and continue movement into a back hip pull over high bar.

i. Additional Movements (advanced)

(1) Single-leg stem rise (false kip)
(2) Kip between bars
(3) Straddle seat on high bar swing to low bar
(4) Half turn swing on high bar to back hip, circle on low bar.
(5) Half turn, jump from low bar to high bar.
(6) Double knee hang to a side hand balance and hip circle.
(7) Flying hip circle
(8) Double-knee circle backwards
(9) Seat circle forward
(10) Seat circle backward
(11) Sole circle forward
(12) Sole circle backward
(13) Jump straddle over high bar to flying hip circle
(14) Horizontal hip circling on low bar
(15) Leg scissors from cross seat
(16) Double scissors on low bar in straddle position
(17) Shoulder roll to high bar
(18) Handstand straddle through low bar
(19) Dislocate catch (eagle catch)
(20) Long hang rear vault over low bar to half-turn and long hang
(21) Double-leg circling sidearm from a long hang
(22) Straddle leg cut to long hang on high bar
(23) Dislocate backward to long hang and flying hip circle
(24) Sole circle backward with half-turn to high bar.

5. Dismounts

a. Cast off low bar to rear

(1) From a front support position on low bar facing high bar, swing both legs forward under bar and backward.
(2) At height of backward swing, push with the arms and jump backward, end with bent knees.

b. Cast off low bar with a quarter twist

(1) From a front support on low bar facing high bar, swing legs under the low bar, then backward.
(2) As legs lift upward and backward and swing away from bar, push with hands.
(3) Turn the body a quarter turn and drop to mat in a standing position.

c. Single-leg Flank Vault Dismount

(1) From a crotch seat, right side to high bar and right hand on high bar, left hand to rear on low bar in reverse grip.
(2) Swing right leg up and over low bar as the body is supported momentarily on left hand.
(3) Land on mat with left side to low bar.

d. Pike Position Shoot Off Dismount

(1) Sitting on low bar, back to high bar, lift the feet into air and case body away from the bar.
(2) Push with the hands and land on the feet a few feet away from low bar.

e. Underswing Dismount from High Bar

(1) Stand on low bar facing high bar, hands in regular grip.
(2) Jump into pike position and swing the legs under and upwards under the high bar.
(3) Continue the swing to an underswing dismount.

f. Controlled Skin the Cat from High Bar

(1) From a front support on high bar, reach to low bar with reverse grip.
(2) Slowly slide down the bar until hips are to the level of low bar.
(3) In controlled pike position, bring feet forward and push out with the hands to an arched position to standing with back to low bar.

g/ Forward Roll Off High Bar

(1) Standing on low bar facing the high bar, grasp high bar with reverse grip.
(2) Lean into high bar at the hip or groin and roll over the top of bar.
(3) Come down to a straight hang position and then with a small whip of the legs snap outward to the mat.

h. Rear Vault with Quarter Turn Dismount

(1) Start from between the bars, grasping the low bar with right hand and the high bar with left hand in an over grip.
(2) Swing the legs forward between the bars and over the low bar then shoot off in a pike position.

i. Flank Vault Facing Forward

(1) From a straight arm support on low bar, back to high bar, swing the legs forward under the low bar, then backward and upward, over the low bar to the right side and flank vault over the bar.
(2) Land with back toward low bar on the mat.

j. Additional Dismounts (advanced)

(1) Front vault from high bar over low bar
(2) Straddle seat cast off low bar
(3) Squat-through dismount from low bar
(4) Side handstand to squat-through dismount
(5) Cross handstand with rear vault and half turn
(6) Side handstand on low bar dismount
(7) Cross handstand dismount
(8) Side handstand arch off dismount
(9) Flag handstand dismount
(10) Straddle cut-off rearward from high bar.

A. Balance Beam

1. Hand Position

a. Overgrip the length of the beam.
b. Undergrip.
c. Over grip across beam.

2. Mounts

a. Cross Seat

(1) Stand facing beam, both hands in over grip.
(2) Jump upward and push with the straight arms lifting to one hip to sit on beam.
(3) Other leg extended to rear.

b. Back Pullover

(1) Face beam, bend knees and grasp with under grip.
(2) Bring legs up and over beam into a backward hip circle.
(3) Swing straight legs downward and end in straight arm support.

c. Crotch Seat

(1) Run and jump to a straight arm support.
(2) Lift one straight leg over the beam and sit on beam.
(3) One leg on either side, and both are straight, hands supporting in rear.

d. Squat

(1) Jump and push off with a straight arm support.
(2) Arms are spread.
(3) Feet land between the hands, body in a deep squat position.

e. One-leg Squat

(1) Run and jump to a crouch position, one leg extended in front.
(2) Weight is on other foot in deep crouch.

f. Wolf

(1) Jump with a straight arm support to a squat on one foot.
(2) Other leg extended to side parallel to beam.

g. Straddle

(1) Jump with straight arm support.
(2) Feet in a wide straddle position.
(3) Hands between feet, arms straight.

h. Advanced mounts that most likely will not be used in a high school gym class.

(1) Forward roll mount
(2) Chest balance mount
(3) Shoulder balance mount

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(4) Single leg shoot through to crotch seat
(5) Flank leg swing to crotch seat
(6) Rear scissors to crotch seat
(7) Straddle aerial
(8) Handstand

3. Movements on the Beam

a. Walk forward - step forward with a definite pointing of the toes on each step.
b. Walk backward.
c. Slide.
d. Chasse - facing length of beam, slide, close, slide.
e. Step-hop.
f. Plie Walk
   (1) Bend supporting leg as opposite leg is swung from the rear.
   (2) Rear leg is straight so that foot swings below side of beam.
g. Rondo de jambe (forward and backward)
   (1) Lift leg from the rear, to the side and forward.
   (2) Backward - lift forward leg forward, to side and to rear.
h. Skip (highly lifted knee).
i. Leap

4. Turns on the Beam

a. Tip-toe
   (1) Stand one foot in front of other.
   (2) Rise up on toes and pivot around on toes.

b. Crouch Turn
   (1) Stand one foot in front of other.
   (2) Squat down to deep crouch.
   (3) Lift heels and pivot on balls of feet in a low position.

c. Pirouette Turn
   (1) Stand on left foot, right foot in the rear.
   (2) Swing rear foot with bent knee across in front of the supporting foot, arms in fifth, and turn on supporting toe.

d. Lunge Turn to Lunge
   (1) Forward lunge position.
   (2) Rise on toes and twist body, turn halfway to a lunge facing the opposite direction.
   (3) Position of feet do not change.

e. Chaines Turns

(1) Face sideways, step to right with right foot.
(2) Cross left foot over right and do half turn facing the opposite side of beam.

f. Jete Turns - same as chaines but with a small srping.

g. Battement Tourney

(1) Face length of beam, weight on left foot in front, right leg in rear.
(2) Swing right leg forward in high kick.
(3) Holding right leg in air, pivot around on left foot, ending in a scale facing opposite direction.

h. Moderate Arabesque Turn

(1) Stand on right foot, left foot lifted about 45°.
(2) Body slightly arched.
(3) Do half or whole turn, keeping body position.
(4) With bent knee it's an attitude turn.

i. Additional, more complex turns

(1) Tour jete turn
(2) Reverse battment tourney
(3) Straddle seat turn

5. Low Balances

a. V-sit

(1) Sitting on beam, hands behind body.
(2) Lift both legs from a bent position to full extension in air.
(3) Balance/buttocks with body in a good pike position.
on

b. Kneeling Scale

(1) Face lengthwise on beam in a kneeling position.
(2) One knee is behind the other, hands in front.
(3) Lift one leg to rear as high as possible.
(4) Lift same arm or opposite arm, stretching it forward.

c. Ballet Point

(1) Standing position, bend the supporting leg and extend the forward leg with ankle and toe pointed.
(2) Arms are horizontal.
(3) Later get into position with the leg held in front, parallel to beam.

d. Lunge (sideward)

(1) Face forward and step with one foot to the side.
(2) Bend the supporting knee and stretch the other leg to side.
(3) Body leans in any direction.

e. Lunge (forward)

(1) Face length of beam.
(2) Bend forward knee and rear leg along the beam.
(3) Get a full extension of the knee and ankle in the rear.

f. Advanced Low Balances

(1) Pretzel Band
(2) Split
(3) Rear Arch
(4) Shoulder Balance

6. High Balances

a. Scale

(1) Standing on one leg, lift other leg to rear as high as possible.
(2) Both knees straight.
(3) Back is arched with head high.

b. Croise

(1) Standing on one foot, lift other knee high and slightly across supporting leg.
(2) Arm on supporting leg is high, other arm to side.

c. One-leg Balance

(1) Lift one leg from a bent position in front to a full extension to the side.
(2) May also kick straight leg to side and catch leg with one hand.
(3) Opposite arm is high to side.

d. Battements (kicks)

(1) Step forward, taking high kicks on each step.
(2) Step backward, taking high kicks backward on each step.

e. Attitude

(1) Standing on one leg, raise one knee as high as possible.
(2) Carry it backward as far as possible.
(3) Raised leg is bent at right angle and knee is high.

f. Advanced High Balances

(1) Needle Scale
(2) Body Wave
(3) Swedish Fall
(4) Headstand
(5) English Hand Balance
(6) Handstand - scissor kick
(7) Side Handstand
(8) Cartwheel
(9) Round-off
(10) Walkover (front and back)

7. Rolls

a. Back Shoulder Roll

(1) Supine on beam, hand over head and gripping under the beam, head to one side, elbows close together.

(2) Draw legs up over the body and as they are lowered over the head, place one knee on beam and complete roll.

b. Forward Shoulder Roll

(1) Standing in a kneeling position or deep lunge, place shoulder to one side of beam.

(2) Pull hips to pike position.

(3) Slowly roll forward and finish with legs vertical.

c. Forward Roll

(1) Standing in a kneeling position or deep lunge, lift hips in pike position, hands on top of the beam, head tucked close to the body.

(2) Quickly change the hands to the under grip as weight reaches shoulders.

d. Backward Roll

(1) From back lying position on the beam, reach overhead and grasp beam with fingers under the beam.

(2) Bend knees as the legs reach overhead, push off with the hands which have shifted to top of the beam.

8. Dismounts

a. Front Vault

(1) From a front leaning rest position, kick one leg upward, then the other.

(2) Swing the legs over to side of beam.

b. English Hand Balance

(1) From standing position place hands parallel on beam, facing length of beam.

(2) Rise to handstand and do a front vault off.

c. Cartwheel at end of beam.

(1) Lean sideward placing one hand on beam near forward foot.

(2) Elbows straight.

(3) Kick legs up as in a cartwheel.

(4) Land on both feet.

d. Handstand Arch Over
   (1) From a handstand position.
   (2) Continue the arch bringing foot over to the mat.
   (3) Land on both feet.

e. More difficult dismounts
   (1) Handstand squat through
   (2) Handspring
   (3) Aerial walkover
   (4) Backflip

A. Tumbling

1. Forward Roll

a. Tuck the head downward to mat as hips are lifted.
b. Shoulders should feel mat.
c. Roll over and immediately come to standing position.

2. Dive Forward Roll

a. Run a few steps and take off from both feet.
b. For a slight time fly in air in a small pike position.
c. Take weight on both hands, elbows slightly bent.
d. Quickly tuck head and roll to standing.

3. Straddle Forward Roll

a. Stand in wide straddle position.
b. Place hands on floor between legs as far to rear as possible.
c. Tuck head and shoulders, roll forward, legs maintaining the spread position.

4. Backward Roll

a. Bend forward over knees, roll backward, bringing knees to chest.
b. Place hands at shoulders and thumbs near neck.
c. Keep tucked position and roll over ending in squat position.

5. Pike Backward Roll

a. Lean backward to a long sitting position on mat.
b. Swing legs up over head as hands are placed at the shoulders.
c. Roll over keeping legs straight and come to a standing position.

6. Back Straddle

a. Stand in a wide straddle position.
b. Lean backward in a pike position with hips to rear.
c. Place hands on floor between legs momentarily as weight falls backward.

7. Backward Roll to Headstand

a. Do a tuck or pike backward roll.
b. At instant legs are over head, stretch them upward, taking weight on hands and head in a headstand.

8. Back Extension

a. Do a tucked or piked backward roll.
b. At instant legs are over head stretch them upward and push with hands to a momentary headstand.
c. Snap legs down to standing.

9. Cartwheel (to left side)

a. Kick left leg upward and place it forward on mat, bending forward as weight is taken on left hand, then on right.
b. Arms are straight and shoulder distance apart, legs are split in air.
c. Land on right then on left foot as body ends facing the original position.
d. There should be an even four-count rhythm.

10. Round-off

a. Take a run, skip on right foot lifting left leg.
b. Place left foot on mat, followed by left arm as in cartwheel.
c. As legs reach overhead position, hold them for an instant in a handstand, then snap legs down to mat with a quarter turn and end facing opposite direction from starting position.

11. Headstand (from a tip up position)

a. Place hands on floor between knees in a squat.
b. Lift feet, supporting weight on hands.
c. Tilt body forward, placing head on floor in a tripod position between hands, weight on hairline.
d. Extend legs upward into a headstand.
e. Variations
   (1) from a front lying position
   (2) from a straddle stand, or straddle
   (3) from a front lying to a headstand with legs spread to sides or in a split.

12. Handstand

a. Bend forward, placing hands shoulder distance apart on floor.
b. Kick one leg upward, immediately followed by other.
c. Find a point of balance without too much of an arch in lower back.

13. Front Walkover

a. Placing both hands on floor shoulder distance apart and parallel, kick one leg upward over head, followed by the other.

b. Legs are split in air.
c. Continue movement until leading leg touches floor and then other foot lands in a front stride position.
d. To stand again, push forward with hips and arch out of movement, head coming up last and arms coming over head.

14. Back Walkover

a. Bend trunk backward, arms over head until hands touch floor.
b. Kick one leg up and over body, followed by the other.
c. Legs are split in inverted position.
d. Land with one leg, then the other.

15. Tinsica

a. Combination of a cartwheel and forward walkover.
b. Place left foot to mat on a fast take-off.
c. Place left hand to mat, then right.
d. Legs are in a split position over head.
e. As left leg comes down, give a slight twist to body so that you are ending by facing forward as in a walkover.

16. Forward Handspring

a. From a few running steps place hands on mat.
b. Weight is taken on arms, which remain straight throughout movement.
c. A strong push is made from shoulders.

17. Walkover Handspring

a. Take off with a run and spring as for an ordinary handspring.
b. Keep legs in a split.
c. Push off from mat with hands landing on one foot; step forward with other foot.
d. Body is in a greater arch than for handspring.

18. Back Handspring

a. From a standing position with feet slightly apart and parallel, swing arms downward, bending knees as though sitting on edge of a chair.
b. As body falls off balance backward, vigorously swing arms upward over head and then throw head backward.
c. Push off mat by straightening legs.
d. As hands touch floor the body is in a momentary handstand position, arms straight.
e. From this position, snap legs down to a standing position.

19. Additional Tumbling Stunts (Advanced)

a. Dive Tinsica (mounter)
b. Forward Somersault
c. Back Somersault
d. Aerial Cartwheel
e. Aerial Walkover
f. Half twisting backward somersault
g. Full twisting back somersault.

F. Parallel Bars - Beginning Movements

1. Grip

a. Place thumb along bar with back of hand facing skyward.
b. The V formed by thumb and index finger should point along the inside of the bars.
c. As body weight is taken over the grip, circle thumb around bar.

2. Swing

a. Begin swing from support position.
b. Begin to swing legs back and forth, keeping toes pointed and knees locked, back arched and elbows locked.
c. Continue to gain height and momentum with lower half of body.
d. When swing is performed correctly, hips should be above bars on forward and back swing.

3. Strength

a. Dips

(1) Start from straight arm cross support position.
(2) Drop to bent arm position; arch back.
(3) Return to straight arm cross position.

b. Walk and Straddle

(1) Execute simple forward swing.
(2) At the height of swing spread legs, catching one thigh over each bar.
(3) Bend forward at waist, reaching down to inside of thigh grasping bar.
(4) Throw legs up and backward and bring legs together on downswing through bar.
(5) Repeat step #2 until entire length of bar is traversed.

4. Grasshopper

a. Assume straight arm cross support position.
b. Drop to a front dip position.
c. Hand walk entire length of bar alternating hands sliding along bar.
d. Keep legs together, toes pointing toward floor and body perpendicular to floor.

5. Straight Arm.

a. Assume straight arm cross support position.
b. Shift weight to one arm and lift opposite arm and reach forward a distance of eight inches.
c. Change weight and continue until the bar is traversed.
d. Legs together, toes pointed, back should be perpendicular to floor entire length of bar.

A. Parallel Bars

1. Single Leg Cut On

a. Assume straight arm cross support position.
b. Bring one leg up to the horizontal position and over bar.
c. Regrasp with hand as leg clears bar.
d. Return to starting position.

2. Double Leg Cut On

a. Face bars with hands on bars.
b. Jump, cutting both legs over bar.
c. Regrasp bar as legs clear bar.
d. Hold legs in half lever position.

3. Double Leg Cut Onto Straddle Seat

a. Face bars with hands on bar.
b. Jump with straight arms, cut both legs over bars.
c. Land on bars in straddle seat position.
d. Regrasp bar from behind.

4. Double Leg Cut Onto Straight Arm Support

a. Face bar with hands on bar.
b. Jump with straight arms, cut both legs over bars.
c. Land with feet together, regrasp bars.

5. Forward Roll

a. Face bar in a front arm support.
b. Lower head, raise hips, tuck knees.
c. Flair elbows out until forearms are resting on bars parallel to floor.
d. Bring hips over head, completing forward roll.
e. Spread legs as legs come through, and catch bars under thighs.
f. Regrasp bar and come to sitting position.

6. Backward Roll

a. Assume straddle position on bars.
b. Lean backward, shoot feet up over head.
c. Lift hard with feet, pushing with hands, keeping legs in straddle position.
d. Regrasp bars to straddle position.

7. Double Leg Cut Off

a. Assume straight arm support and begin to swing.
b. When full momentum is reached on front and backswing, swing legs forward over one bar.
c. Keep hips high, transfer weight to supporting to outside arm.
d. Push with hands, land on feet with one hand on bar perpendicular to bar, other hand parallel to bar.

8. Shoulder Balance to Forward Roll

a. Assume front straight arm support.
b. Flair elbows catching bars with forearms, and begin a forward roll.
c. When hips are perpendicular to floor, raise legs straight up to assume a shoulder balance.
d. After holding balance for 2 counts, bend at waist, keeping legs straight and toes pointed.
e. Allow legs to continue down and through bars, while hands rotate from behind the head to the hips.
f. Grasp bar with hands and allow forearms to rest on the bars supporting the body.

9. Back Uprise

a. Assume upper arm support with legs in front.
b. Begin to swing feet forward with toes together, pointed; obtain maximum swing with feet rising above bar on forward swing and back swing.
c. As legs swing perpendicular to floor above bar, reach back with hands grasping bar, pulling with arms to obtain straight arm position.

10. Kip

a. Grasp bar on end and assume back pike position.
b. Pull quickly up with arms, shoot feet skyward as legs swing down through the bars; straighten arm until the straight arm position is obtained.

11. The following advanced stunts may be covered by exceptional students:

a. Handstand
b. Reverse Kip
c. Front Somersault
d. Full Twist Dismount
e. Double Leg Rear Cut Off
f. Front Flip Dismount

A. Rings - Beginning Movements

1. Grip (regular)

a. Grasp rings with thumb pointing skyward.

2. Grip (over)

a. Grasp rings with regular grip.
b. Rotate wrists until thumbs are pointing inward and downward.

3. Inverted Hang

a. Assume regular grip, pull up with arms, keeping head straight.
b. Bend at waist, keeping legs straight until head is pointing to floor and toes to the ceiling.

4. Bird's Nest

a. Assume regular grip.
b. Begin same as inverted hang as toes reach skyward - hook feet in rings, arch back and look upward.

5. Skin the Cat

a. Begin same as inverted hang and continue with bent legs through arms.
b. As legs descend straighten and point to floor until arms are straight.
c. Bend knees, pull up with arms and return to starting position.

6. Angel Hang

a. Assume Bird's Nest Position.
b. Drop one leg from rings, straighten and point forward.
c. Release grip of opposite hand and arm downward.
d. Raise head, arch back.

B. Rings - Intermediate Movements

1. Single Leg Cut and Catch

a. Begin Skin the Cat when hips are between rings. Extend legs straight backward assuming a back pike position.
b. Swing one leg forward and outside of ring.
c. Cut hand with leg and regrasp bar.

2. Muscle-up

a. Grasp rings with regular grip.
b. Bend arms and raise body to a chinning position.
c. Change grip to an overgrip and push palms toward floor while leaning forward.
d. When arms are straight and hands and rings are at hip level, change back to a regular grip.
e. Keep body straight with toes pointing to floor and head up.

3. Dislocate

a. Assume back pike position.
b. Kick feet and legs up and out at a 45° angle.
c. Turn palms outward and extend arms.
d. Shoulders will rotate as body swings down through rings.
e. Bend elbows as body weight begins to pull on shoulders.
f. Straighten body and arms as feet point toward floor.

4. Inlocate

a. Hang from rings and begin to swing from hips, keeping legs straight and toes pointed.
b. As height is gaining in swing, tighten hips and swing with entire body.
c. As hips reach height of rings, tuck into forward roll position.
d. Continue to bring hips up and through rings.
e. As hips pass between rings, turn palms outward, tuck head and continue body through rings.
f. Shoulders will rotate as body passes through rings.
g. Keep arms extended to allow body to roll through freely.
h. As body weight begins to pull on shoulders, bend elbows and continue until body is straight.

C. Rings - Advanced Movements

1. The following advanced stunts may be covered by exceptional students:

a. Double Leg Cut Off
b. Shoulder Stand
c. Handstand
d. Back Uprise
e. Front Uprise
f. Iron Cross

A. High Bar - Beginning Movements

1. Front Grip

a. Wrap fingers around bar, fingers face floor, thumb faces ceiling.

2. Reverse Grip

a. Palms facing chest, fingers pointing to floor, thumb to ceiling.

3. Chin

a.. Keeping back and arms straight, legs bent at knees, pull upward with arms until chin is above bar.
b. Return to hang position, arms straight and repeat.

4. Skin the Cat

a. See Rings.

5. Monkey Hang

a. Skin the Cat.
b. Release one hand and point hand to mat.
c. Pivot around hand still holding bar until body is back in an ordinary hang.

6. Swing and Dismount

a. Grasp bar in ordinary hang position.
b. Begin, keeping legs straight, swinging from hips.
c. As legs begin to swing higher, bend hips and arms to increase momentum.
d. At full height of swing, hips should be at bar level, point toes, arch back and release grip.
e. Land on balls of feet, using hands for balance.

B. High Bar - Intermediate Movements

1. Belly Grind to Front Support

a. Assume reverse grip on bar.
b. Kick legs up as arms pull chest toward bar, bending elbows.
c. Keeping legs straight and pointed back over bar, continue to pull with arms until upper thighs strike bar.
d. Legs continue to move over bar pointing toward floor.
e. As head comes up, push to front arm support.

2. Swing to Front Arm Support

a. Begin swinging.
b. When height of swing is reached (hips as close to height of bar as possible), pull body in towards bar, with arms bent slightly.
c. As body contacts bar at thigh level, push down with arms and straighten body into front support position.

3. Single Knee Circle Backward

a. Assume front support.
b. Bring one leg up between hands and hook over bar.
c. Cast backwards maintaining knee hook on bar.
d. Swing movement will carry body around bar.
e. When face is pointing to floor, begin to push with arms until body reaches top of bar in upright position.

4. Single Knee Circle Forward

a. Same as single knee circle back - change direction.

5. Double Knee Circle Forward

a. Same as single knee circle forward - change to add other leg between arms.

6. Backward Hip Circle

a. Assume front support, cast off backwards.
b. As legs begin upward swing, bend arms and pull hips up to bar.
c. Maintain straight legs, circle bar with legs as bar rests against upper thighs.
d. Hold front arm support position at end of movement.

7. Forward Hip Circle

a. Assume front support position.
b. Maintain contact with bar using thighs.
c. Let head and shoulders swing downward.
d. As legs follow, begin to pull up with arms.
e. As legs reach bottom of swing, push up with arms into front arm support position.

8. Double Leg Dismount

a. Hang from bar with legs, head down.
b. Begin to swing, using knees as fulcrum, throwing head upward and back.
c. As body reaches height parallel to floor, release legs from bar.
d. Land with back straight, on balls of feet, using hands for balance.

C. High Bar - Advanced Movements

1. The following advanced stunts may be covered by exceptional students:

a. Kip
b. Drop Kip
c. Front Uprise
d. Back Hip Circle Forward
e. Hand Balance Momentary
f. Cross Arm Pivot from Momentary Hand Balance
g. Giant Swing.

## HANDBALL

### Behavioral Objectives

The student should be able to:

1. Describe the style and form needed for effective positioning in receiving a serve in Handball.
2. Demonstrate the proper form and technique in serving a Handball.
3. Demonstrate the various ways of hitting the ball with the hand.
4. Demonstrate at the end of the unit, the basic strokes needed to compete in a contest.
5. Explain to some degree the material about the game.
6. List the courtesies involved in Handball.
7. List and demonstrate the rules and safety requirements of Handball.

# HANDBALL

Area: Court size 34' x 20'
Equipment: Handballs, Gloves
Number: Two to four per court
Time: 2 to 4 Periods

A. Rules and Terminology

B. Footwork (See tennis)

C. Serving

1. Low Drive Serve

a. Skill - bounce ball and strike with the open hand.
b. Hit ball low against wall so that it doesn't go more than 2-1/2 feet high.

2. High Lob Serve

a. Skill - bounce the ball and contact with a sweeping underhand stroke.
b. Ball should contact the wall while it is still climbing so that it carooms off wall high over opponent's head.

D. Arm Strokes

1. Side arm

a. Skill - basic handball stroke that is the same as the forehand drive in tennis.
b. Flexion of elbow may be adjusted to play shots close to the body.

2. Underhand

a. Adjust elbow flexion in relation to ball's distance from body.
b. Ball should be contacted below the waist.
c. Hand should follow through out and away from body.

3. Overhand (See spike in volleyball)

E. Strategy

1. Singles play
2. Doubles play

## PHYSICAL FITNESS

### Behavioral Objectives

The student should be able to:

1. Execute the exercises skillfully.
2. Express a knowledge and understanding of the limits of Physical Fitness in terms of how much.
3. Express an understanding of the importance of warming up before engaging in any sport, game, competition or strenuous activity.
4. Demonstrate an understanding of the necessity of working as a group, with individual integrity.
5. Demonstrate the gain in strength, power, flexibility, agility, endurance and balance.
6. Identify the value of Physical Fitness throughout life.

## PHYSICAL FITNESS

Area: Running Track of Field, Gymnasium
Equipment: Traffic Cones, Chinning Bar, Wood Blocks, Stop Watch
Number: 25 - 50
Time: 3 to 5 periods.

Exercises (Procedure Sheet)

| | |
|---|---|
| Arm Rotations | Can ve used in a standing position, jumping or with the deep knee bend. Rotate the arms forward and in a circular motion, reverse to a backward circular rotation. |
| Chest Rock | Lying face down in a prone position, clasp the hands behind the neck or back. Lift the head,,chest and legs up off the mat and rock forward and backward as high as possible. |
| Grass Pickers | Standing with the legs apart double shoulder width and knees locked. Touch straight down to the floor (count 1). Bobbing up slightly and touching down again to the heels of the feet (count 2). Bobbing once again slightly touch down 6-12 inches behind the heels (count 3). Return to the standing position (count 4). |
| High Bridge | Lying on the back, bring the legs under the body, placing the feet on the mat with the toes turned out. Place the hands on the mat close to the head with the thumbs in. Raise the hands and feet. Rise forward to a standing position. |
| Jumping Jacks | Standing position with arms at the sides. Jump up and spread the legs out approximately double shoulder width and at the same time bring the arms up over the head (count 1). Return the arms and legs to the starting position (count 2). Repeat the identical procedure (count 3,), (count 4). |
| Leg Lifts | Lying with the arms behind the head or at the sides on the back, raise the legs up 8-12 inches from the floor. Hold for 8 seconds. |
| Leg Kicks | Standing position with the feet together and hands at sides. Take one step with the left foot and kick up high with the right touching the right hand over the head. |

| | |
|---|---|
| Leg Splits | Standing position with either leg forward or to the side, move downwards as far as possible to the floor. Keep the legs straight at all times. |
| Neck Rotations | Rotate the head from left to right and back again from right to left. |
| Pretzel Bend | Lying on the back with the arms at the sides with the palms down or overhead with palms up. Rock slowly far back. |
| Push-ups | Lying face down with the hands positioned at the sides of the chest, push up with the arms to raise the body. Lower the body back down near the floor (without touching) and repeat. The legs and back must be straight and held erect at all times with the head up. Support should be on the toes and hands. |
| Push-ups | (Fingertip) Same procedure as the push-up only with support on the fingertips of the hands at all times. |
| Push-ups | (Hand Clap) Same procedure as the push-up only difference being a hand clap during the movement upward. |
| Sit-ups | Lying on the back with the hands clasped behind the head, sit up and touch the elbows to the knees. Return to the floor and repeat. |
| Sit-ups | (Bent Knee) Same procedure as described for sit-ups only with the legs bent at the knees at all times. (Knees up approximately 6-10 inches high). |
| Squat Thrusts | Standing position with the legs together, move into a deep knee bend with the hand at the outside of the legs on the floor (count 1). Thrust the legs out to the push-up position (count 2). Return to the deep knee bend (count 3) and stand up straight (count 4). |
| Toe Touches | Standing position with the legs together apart or crossed, bend at the waist and touch straight down as far as possible. |
| Trunk Bends | Standing position with the feet apart approx. 12-18 inches, bend forward (count 1) *and bend backward (count 2), *and bend to the side (count 3) *and bend to the other side (count 4). * And- stop movement at the straight up position only momentarily. |

| | |
|---|---|
| Trunk Twists | Standing position with the hands on the hips, twist to the left and to the right. Movement should be as far to each side as possible. |
| Vertical Jumps | Standing position with the legs together, apart, or one leg forward and one leg back, jump straight up. When the legs are forward and back, switch with each jump (forward goes back and back goes forward). The hands can be positioned on the hips or on the head. |
| Wind Mills | Standing position with the legs apart at double shoulder width, and the arms out and up at shoulder level. Touch the right hand to the left toe (count 1). Return to the starting position (count 2). Touch the left hand to the right toe (count 3). Return to the starting position (count 4). The legs should be locked at the knees at all times. |
| Wood Choppers | Standing position with the legs apart at double shoulder width and the hands clasped together over the head (arms straight). Swing the hands down between the legs and bend at the waist (count 1). Return to the standing position (count 2). Swing down again (count 3). Return to the standing position (count 4). |
| Shuttle Run | The student stands behind the line opposite the blocks ready to run. On the signal the student runs to the blocks, picks up one, returns and places it behind the starting line. (The student does not throw or drop it). He then runs and picks up the second block and carries it back across the starting line. |

AGE 13

| | Sit-Ups | Pull-ups | Broad Jump | 50 Yrd. Dash | Shuttle Run | Softball Throw | 600 Yds. |
|---|---|---|---|---|---|---|---|
| | 73 | 8 | 6'8" | 6.5 | 9.7 | 171 | 2:00 |
| Excellent | | | | | | | |
| | 54 | 5 | 6'0" | 7.2 | 10.3 | 148 | 2:13 |
| Good | | | | | | | |
| | 40 | 3 | 5'8" | 7.6 | 10.8 | 129 | 2:25 |
| Satisfactory | | | | | | | |
| | 30 | 2 | 5'7" | 8.0 | 11.5 | 115 | 2:36 |
| Poor | | | | | | | |

AGE 14

| | Sit-ups | Pull-ups | Broad Jump | 50 Yrd. Dash | Shuttle Run | Softball Throw | 600 Yds. |
|---|---|---|---|---|---|---|---|
| | 99 | 10 | 7'2" | 6.5 | 9.4 | 190 | 1:50 |
| Excellent | | | | | | | |
| | 60 | 6 | 6'7" | 7.0 | 10.0 | 163 | 2:50 |
| Good | | | | | | | |
| | 44 | 4 | 6'1" | 7.3 | 10.5 | 147 | 2:18 |
| Satisfactory | | | | | | | |
| | 33 | 2 | 5"7" | 7.7 | 11.0 | 131 | 2:30 |
| Poor | | | | | | | |

AGE 15

| | Sit-ups | Pull-ups | Broad Jump | 50 Yrd. Dash | Shuttle Run | Softball Throw | 600 Yds. |
|---|---|---|---|---|---|---|---|
| | 99 | 10 | 7'8" | 6.2 | 9.3 | 207 | 1:43 |
| Excellent | | | | | | | |
| | 60 | 7 | 7'0" | 6.7 | 10.0 | 182 | 1:59 |
| Good | | | | | | | |
| | 45 | 5 | 6'5" | 7.0 | 10.4 | 164 | 2:90 |
| Satisfactory | | | | | | | |
| | 35 | 2 | 5'11" | 7.3 | 10.9 | 150 | 2:20 |
| Poor | | | | | | | |

AGE 16

| | Sit-ups | Pull-ups | Broad Jump | 50 Yrd. Dash | Shuttle Run | Softball Throw | 600 Yds. |
|---|---|---|---|---|---|---|---|
| | 99 | 12 | 8'0" | 6.1 | 9.0 | 214 | 1:40 |
| Excellent | | | | | | | |
| | 73 | 9 | 7'3" | 6.4 | 9.5 | 190 | 1:51 |
| Good | | | | | | | |
| | 50 | 6 | 6'11" | 6.8 | 10.0 | 172 | 2:00 |
| Satisfactory | | | | | | | |
| | 40 | 3 | 6'4" | 7.0 | 10.5 | 156 | 2:10 |
| Poor | | | | | | | |

AGE 17

| | Sit-ups | Pull-ups | Broad Jump | 50 Yd. Dash | Shuttle Run | Softball Throw | 600 Yds. |
|---|---|---|---|---|---|---|---|
| | 99 | 13 | 8'4" | 6.0 | 9.0 | 231 | 1:36 |
| Excellent | | | | | | | |
| | 63 | 10 | 7'8" | 6.3 | 9.5 | 212 | 1:51 |
| Good | | | | | | | |
| | 50 | 7 | 7'2" | 6.6 | 10.0 | 185 | 2:00 |
| Satisfactory | | | | | | | |
| | 38 | 4 | 6'8" | 7.0 | 10.6 | 167 | 2:90 |
| Poor | | | | | | | |

## SOCCER

### Behavioral Objectives

The student should be able to:

1. Display proper form and technique in kicking and heading and volleying the ball.
2. Describe and demonstrate the art of trapping.
3. Perform the skill of dribbling against an opponent.
4. Explain the skill of dribbling and passing and distinguish the value of each skill in the framework of the game.
5. Demonstrate the skills that were taught.
6. List the courtesies involved in Soccer.
7. Explain and demonstrate rules and safety standards of Soccer.
8. Corner kicks and goal kicks.

## SOCCER

Area: Any flat rectangle, approximately 50 x 80 yards
Equipment: Balls, Goals
Number: Eight or eleven player teams
Time: 3 to 5 Periods
Positioning:

OL CF IR OR

LHB RHB

CFB

C

A. Rules and Interpretations

B. Dribbling

1. Skill - be able to dribble the ball upfield using the inside of each foot alternating each time. Toes and knees slightly pointed ball kept out in front of the player but close enough to maintain control.

2. Drills - as designated by teacher.

C. Kicking

1. Skill - Stationary and on the move.

   a. Inside of foot kick - contact the ball with dribbling movement.

   b. Toe kick - contact the ball with the toe of the kicking foot, lifting it into the air and downfield. Long pass used to clear heads.

   c. Instep kick - basic kick used much of the time. Ball is contacted with the instep of the kicking foot with a sweeping outside-in motion. Opposite foot is placed even with the ball and the body pivots off this leg.

2. Drills - as designated by the teacher.

D. Passing

1. Skill - be able to use the three previously described kicks accurately enough to pass to both stationary and moving receivers.

2. Drills - as designated by the teacher.

E. Trapping

1. Skill - be able to receive a pass and control the ball immediately after contact.

   a. Foot trap - trap ball between the sole of the shoe and the ground, toes point in direction ball came from.

   b. Leg trap - used much of the time. Leg is turned so that inside of leg, ankle and foot face ball as it approaches. When the ball contacts any part of the leg, it is held limp and moved in direction ball is travelling to cushion the contact and results in ball falling dead at the foot of the trapper.

   c. Body trap - used when the ball is higher than waist. As the ball makes contact with the body, player bends forward at the waist, causing it to collapse around the ball which should drop to ground.

2. Drills - as designated by the teacher.

F. Tackling

1. Skill - be able to take the ball away from an opponent by tackling his ball leg with the inside of your leg and hip. Player must be ready to start dribbling immediately after trap is completed.

2. Drills - as designated by the teacher.

G. Blocking

1. Skill - the ability to stop the flight or roll of the ball using any part of the body except the hands and arms.

H. Goal Keeper

1. Skill - to prevent the ball from entering the goal net. The body must always remain in front of the ball if possible. The shoulders must always be square to the ball. The hands and arms should be used in stopping, clearing and controlling the ball. The goal keeper must always be conscious of his position in relation to the dimensions of the goal.

2. Drills - as designated by the teacher.

I. Strategy

1. Discussion

   a. Different types of alignments.
   b. Different forms of offensive play.
   c. Defensive sets and their effect on offensive patterns.

## SOFTBALL

### Behavioral Objectives

The student should be able to:

1. Execute an overhand throw quickly and accurately.
2. Demonstrate the proper hand and foot position for fielding a ground ball.
3. Skillfully get under a fly ball before fielding it.
4. Demonstrate a stance in the batters box and execute a full swing at a pitched ball.
5. Explain or demonstrate skillful, hustling base running.
6. Explain how to get a runner out when playing a base position.
7. List the courtesies involved in Softball.
8. Explain and demonstrate rules, safety and physical requirements of Softball.

# SOFTBALL

Area: Softball Diamond
Equipment: Softball Bats, Softballs, Gloves, Bases
Number: Sixteen to twenty-four
Time: 3 to 5 Periods

A. Rules and Terminology

B. Throwing and Pitching

1. Overhand

a. Skill - bring ball behind ear.
b. Point elbow at the target.
c. Snap wrist as ball is released and follow through with arm and shoulder with a downward motion.

2. Underhand

a. Skill - extend throwing arm downward.
b. Bring arm back past hip.
c. Start arm forward with a pendulum-like motion.

C. Fielding

1. Fly Balls

a. Ball above waist - fingers point upward.
b. Ball below waist - fingers point downward.
c. Position body under ball coming in toward the infield.
d. When ball is hit over head, turn the knees outward and sprint back to gain position deeper than the ball.
e. Always keep eyes on the ball.

2. Ground Balls

a. Skill - move to position so that body is in front of the ball.
b. Charge slow moving balls.
c. Bend at the waist and knees with legs well apart.
d. Scoop ball with the glove hand by scraping finger-tips on the ground.

3. Outfield

a. Skill - same positioning as that of infielder.
b. For hard ground balls, the opposite leg should be bent at the knee and placed on the ground perpendicular to the ball's path.

D. Batting

1. Stance

a. Skill - feet parallel and spread shoulder width.
b. Weight on the back foot, head turned with eyes on the pitcher.

2. Swing

a. Skill - hold bat high with hands at ear level.
b. Keep bat still.
c. Keep elbow at top hand high and parallel to the ground.
d. Start swing by starting bat out in a level plane.
e. Uncock wrists just before contact.
f. Continue to swing bat in a level plane and roll the wrists at the end of follow through.

E. Drills - as designated by the teacher.

F. Strategy

1. Double Plays
2. Cut-offs
3. Base Running
4. Hit and Run
5. Situations

## SPEEDBALL

### Behavioral Objectives

The student should be able to:

1. Demonstrate the proper form and technique in playing team defense and offense.
2. Demonstrate the skill of foot dribbling for ball control.
3. Demonstrate passing from both the stationary and running positions.
4. Demonstrate the skill of kicking, both place kicking and drop kicking.
5. Demonstrate the various types of individual pick-ups for controlling the ball.
6. Demonstrate the skills that were taught.
7. List the courtesies involved in Speedball.
8. Explain and demonstrate rules, safety and physical requirements of Speedball.

## SPEEDBALL

Area: Soccer Field
Equipment: Same as Soccer
Number: Eight or twelve player teams
Time: 2 to 4 Periods

Positioning: Same as Soccer

A. Rules and Interpretations

B. Playing Technique

1. Skill - same as in soccer and football.

C. Strategy

1. Discussion

a. Different offensive and defensive sets and patterns.

b. When to try for one, two or three points.

## TENNIS

### Behavioral Objectives

The student should be able to:

1. Execute a forehand shot using an Eastern grip.
2. Execute a backhand shot.
3. Perform an overhead serve.
4. Demonstrate net play including angle shots over the net with no follow through.
5. Carry on a continuous rally with your partner.
6. Execute a volley, contacting the ball before it hits the ground.
7. Play in doubles competition.
8. Play in singles competition.
9. List the courtesies involved in Tennis.
10. Explain and demonstrate rules, safety and physical requirements of Tennis.

# TENNIS

Area: 4 to 5 tennis courts
Equipment: Tennis rackets, Tennis balls, Tennis nets
Number: Sixteen to twenty
Time: 4 to 6 Periods

A. Rules and Terminology

1. Ace - a good service served so well that the receiver cannot touch it.
2. Advantage - next point after deuce. Advantage in refers to the server's winning the point, and advantage out refers to the receiver's winning the point.
3. All - tie score. This is used when deuce is not applicable, such as "30-all".
4. Backspin - rotation of the ball so that the top of the ball spins backward.
5. Chop - stroke in which the racket is drawn sharply down under the ball to give it backspin.
6. Cross-court - phrase indicating a ball hit diagonally from one corner across the net to another corner.
7. Dead Ball - a ball which has lost air pressure and consequently does not rebound as well as a normal or live ball.
8. Default - a player who fails to play a tournament match loses by default, and his opponent moves into the next round.
9. Deuce - even score when each side has won 3 or more points.
10. Double Fault - failure on two consecutive services.
11. Drive - shot hit hard without much of an arc so that it lands near the opponent's baseline.
12. Drop shot - shot hit easily with backspin so that it barely clears the net and does not bounce very high in the opponent's court.
13. Earned point - a point won by skillful playing rather than through an opponent's error.
14. Error - failure to make a legal return when racket has hit the ball.

15. Face - the strings of the racket which are the hitting surface. A closed face refers to the angle of the racket face when the top edge is turned forward so that the hitting surface faces down toward the ground. An open face refers to the angle of the racket face when the top edge is turned backward so that the hitting surface faces up toward the sky.

16. Fifteen - term used in scoring to indicate the first point won by a player in each game. The origin of this term is found in early scoring systems in which a player had to make 15 chases to win one point.

17. Fault - failure to make a legal service.

18. Foot Fault - a violation of the service rule, usually occurring when a player steps on or over the baseline, although illegal movement of the feet is also a foot fault.

19. Flat - shot or serve with little or no spin.

20. Let - service or point that is to be replayed because of some type of interference.

21. Lob - shot hit with arc so that it lands near the opponent's base line.

22. Love - term used in scoring to mean zero or nothing; a love game is won without the loss of a point; if you win a love set, you have won six games, and your opponent has won none. When someone tells you that he won a match love and his opponent did not win a game.

23. Match - contest between two or four players, usually consisting of two out of three sets.

24. Match Point - point that, if won, allows a player to win the match.

25. Overhead Smash - shot made with a hard overhand stroke so that the ball comes down sharply into the opponent's court. This shot is usually referred to as the "smash".

26. Rally - continued play between the serve and the winning of a point.

27. Service - the served ball itself; also referred to as a serve.

28. Set - unit of a match completed by winning six games, or by winning two consecutive games after each team has won five games.

29. Topspin - rotation of the ball so that the top of the ball spins forward.

30. Toss - the spin of the racket at the beginning of a match to determine choice of serving or receiving, or side of court.

31. Volley - ball hit in the air before it bounces.

B. Fundamental Skills

1. Ready Position

a. Stance assumed while ready to receive balls.
b. Racket held lightly and directly in front of player.
c. Forehand grip on handle, throat of racket held in left hand.
d. Body facing net, feet apart with weight even, knees and back slightly bent.

2. Grip (Eastern)

a. Racket placed on edge, racket face perpendicular to the ground.
b. Racket handle is grasped as if the player were shaking hands with it.
c. Fingers are spread along the handle with the forefinger extended farther up to ensure better grip and control.
d. Thumb and index finger make a "v".

3. Forehand Drive

a. Backswing

(1) Pivot from the ready position on the left foot and place the right foot behind the body so that it faces the side line.
(2) Left side faces net and body weight shifts to right (rear) foot.
(3) Racket moves back to a waist high position directly behind the right hip.
(4) Racket face is perpendicular to the ground.

b. Ball Contact

(1) Step diagonally forward with left (forward) foot, so that the weight begins to transfer from the back to the front foot.
(2) Racket meets ball slightly in front of the forward foot.
(3) At contact arm is fully extended with the wrist and grip tight to prevent the racket from turning.
(4) Hit ball at waist height and at peak of bounce.

c. Follow Through

(1) Racket comes forward toward the net and then slightly up and around the left shoulder.
(2) Shoulders turn to follow direction of racket.
(3) Body weight is forward over the left foot.
(4) Right (rear) foot stays behind.

4. Backhand Drive - grip is different - hand is moved to the left about a quarter of a turn.

a. Backswing

(1) From ready position, player pivots on right foot and places the left foot behind the body positioned parallel to the net.

(2) Right side faces net and body weight shifts to the left (rear) foot.

(3) Racket is brought to a position behind the left hip.

b. Ball Contact

(1) Player steps diagonally forward and transfers weight from the left (back) to the right (forward) foot.

(2) Ball contact is slightly in front of the forward foot, waist high.

(3) Arm is fully extended at contact point and wrist and grip are held firm.

c. Follow Through

(1) Arm movement continues toward the net, and turns slightly up and around and away from the body.

(2) Racket is swung in direction in which the ball is intended to go as weight is transferred to the right (forward) foot.

5. Serve

a. Service Stance

(1) Feet apart, weight evenly distributed, several inches behind base line.

(2) Body turned slightly sideways so the forward shoulder points in direction of desired service court.

(3) Racket points toward net and is supported by left hand holding balls.

b. Service Backswing

(1) Player drops racket straight down in a pendulum motion.

(2) Continues backward and upward beyond the head to a position head high.

(3) The elbow and wrist start to break, allowing the racket head to drop behind the back pointing toward the ground.

(4) Trunk and shoulders rotate away from the net.

6. Additional strokes for more advanced players are listed but most likely not used in a beginning high school physical education class.

a. Volley
b. Half Volley
c. Lob
d. Overhead Smash
e. Chop
f. Slice

## TOUCH/FLAG FOOTBALL

### Behavioral Objectives

The student should be able to:

1. Select and employ specific offensive and defensive formations.
2. Demonstrate the skill of passing during a game.
3. Demonstrate the skill of catching during a game.
4. Demonstrate the skills of kicking and punting during a game.
5. Demonstrate the skill of centering.
6. Demonstrate the skill of brush blocking.
7. Demonstrate a three point stance.
8. Demonstrate and explain basic pass patterns.
9. List the courtesies involved in Touch/Flag Football.
10. Explain the safety rules of Touch/Flag Football.

## TOUCH/FLAG FOOTBALL

Area: Any Flat Rectangle, roughly 50 x 30 yards.
Equipment: Footballs, Flag Sets
Number: Six or eleven player teams
Positioning:

LE C RE

QB

RB RB

Time: 3 to 5 Periods

A. Rules and Interpretations

B. Quarterback, center exchange and the passing grip

1. Center

a. Skill - The center must be able to assume a three-point stance with favorite hand on the ball. Place fingers across the laces with the opposite hand along the belly of the ball to guide its course. Pull ball up and into the quarterback's hands with a sharp snap and a quick bending of the elbows.

b. Drills - as designated by the teacher.

C. Stance of Players

1. Three types

a. Skill - Be able to assume a two- three- or four-point stance.

(1) Two-point - hands on hips.

(2) Three-point - one hand touching ground with fingertips extended, knees bent, back straight, feet parallel, head relaxed, opposite elbow resting across knee of that same side leg.

(3) Four-point - the same as three except placing both hands on the ground.

b. Drills - as designated by the teacher.

D. Passing and Receiving

1. Passing

a. Skill - Be able to assume proper grip which has been explained. Point opposite foot at target, draw throwing arm back so that ball is set alongside of the ear. Start forward motion by coming overhand and release at

the proper point. Follow through with arm crossing the body and the palm of the throwing hand facing the same side of the body as the throwing arm.

b. Drills - as designated by the teacher.

2. Receiving

a. Skill - Be able to run a prescribed route and then receive a thrown ball. Eyes must stay on the ball throughout its flight. Hands must remain loose but firm. If ball is travelling below the waist, the fingers must point toward the ground. If ball is above the waist, fingers should be pointing skyward. After the ball makes contact with the hands it must be gripped and brought into contact with the body.

b. Drills - as designated by the teacher.

E. Strategy

1. Discussion

a. Offensive and defensive sets.
b. Offensive plays versus various defensive sets.
c. Defensive versus offensive sets.

F. Punting

1. Kicker

a. Skill - Be able to drop the ball on the kicking foot from a two-hand grip so that the belly of the ball makes contact with the foot. Step one-half step forward with the kicking foot, one full step forward with the other foot then a swing through and kick the ball. The toe of the kicking foot should be pointing straight out and the ball should make contact on the outside laces of the kicking shoe.

## TRACK & FIELD

### Behavioral Objectives

The student should be able to:

1. Demonstrate correct technique for each event.
2. Explain and demonstrate weight training methods as it relates to Track and Field.
3. Demonstrate and describe a series of flexibility exercises necessary for warm-ups and prevention of injury.
4. Participate in selected events in a modified track event.
5. List the courtesies involved in Track and Field.
6. Explain the rules and demonstrate warm-up exercises.

## TRACK AND FIELD

Area: Quarter-mile Track outdoors, one-tenth mile track indoors

Equipment: Discus, Shot, Javelin, Hurdles, Standards, Measuring tapes, Stopwatches

Number: Unlimited

Time: 6 - 8 periods

A. Sprinting

1. Start

a. Skill - spread feet approximately 10 to 16 inches.
b. Stagger feet so that power leg is up and striding leg is back.
c. Place hands down shoulder width apart, making a triangulated bridge on the fingertips.
d. On command of "get set", roll weight forward so that maximum weight is over the hands.
e. At the gun, push off power leg and stride out with striding leg.
f. Arms pump vigorously to assist acceleration.
g. Keep body low and remain coiled for at least 5 years.

2. Stride

a. Skill - after 5 yards, begin to lengthen stride and release body.
b. Pump arms and drive for the tape.
c. Burst through the tape without letting up.

3. Events

a. 100-yard dash
b. 220-yard dash
c. 440-yard dash

B. Distance Running

1. Stride

a. Skill - body carriage - arms loose and moved in a relaxed manner, head and neck relaxed, shoulders kept loose.
b. Leg action - medium knee action, feet must not leave the ground high behind runner.

2. Pacing

a. Consistent stride, controlled speed.
b. Estimation of energy lost and remaining usable energy.

3. Events

a. 880-yard run
b. One-mile run

C. Hurdling

1. Measurement of Stride to Hurdles

a. Skill - stride should consist of nine to eleven steps to first hurdle.

b. The distance between each hurdle should be covered in three to five strides.

c. Striding must be adjusted from the start.

2. Form Over the Hurdle

a. Skill - lead foot should extend parallel to the ground and just clear top of the hurdle.

b. Rear leg should be bent at the knee and held high underneath the body with the thigh almost perpendicular to the torso.

c. Arm opposite the lead foot should stretch forward over the hurdle.

d. Arm adjustment to the lead foot should extend backwards.

e. Body should be bent at the waist and forehead should be pointing towards the knee of the lead foot.

f. Lead foot should snap down as it completes stride over the hurdle.

3. Events

a. 180-yard low hurdles

D. Long Jump

1. Steps

a. Skill - decide on approach distance and mark.

b. Run full speed and mark where take-off foot lands in relation to take-off board.

c. Adjust starting mark to coincide with the distance take-off foot was from hitting the take-off board perfectly.

2. Take-off

a. Skill - push off take-off leg vigorously and quickly bring take-off leg up so that it is even with the opposite leg, and both are parallel to the ground.

b. Bend forward at the waist; attain as much height as possible, but still maintain proper trajectory.

3. Landing

a. Skill - as the body begins to descend, kick vigorously in sharp scissoring fashion.
b. Land with both legs in front of body with knees under chin.
c. Roll sharply forward to prevent falling backward.

E. High Jump - Straddle Roll

1. Approach

a. Skill - determine length of approach and take-off foot.
b. Establish the proper angle of approach (45°).
c. Approach at half speed until within three or five steps of the bar, then accelerate into the jump.

2. Jump

a. Skill - lean back slightly before vertical take-off which starts two feet from the bar.
b. The clearing foot is kicked shoulder high and the rear foot leaves the ground at this point.
c. The lead leg continues straight upwards until it is over the bar, then the lay-out begins.
d. The rear leg is flexed for the snap, the body lays-out horizontally over the bar.
e. As the body begins to clear the bar, it is rolled so that the leading part is facing down and the trail part is up.
f. The rear leg is snapped straight up causing the body to descend over the bar.
g. The lead arm, hand and foot are used for landing.

F. Shot-put

1. Grip

a. Skill - shot is placed in the hand and is supported by the fingers and thumb.
b. The palm does not touch the shot.
c. The shot is nestled under the chin-bone against the neck.

2. Approach

a. Skill - the putter faces away from the toe board at the extreme circumference of the circle.
b. The body bends forward until the chest is almost touching the knee.
c. The putter propels himself across the circle backwards with a skipping-like press of the rear leg and the extension of the front leg.

d. The front leg locates the toe board and the rear leg begins to thrust the body upwards as the hips begin to pivot towards the toe board.

3. Release

a. Skill - the wright shifts to the locked front leg.
b. The body is wall upwards and the arm follows by extending upwards and out.
c. The shot is released when maximum thrust is reached, and the feet exchange position on the follow through.

G. Discus

1. Grip

a. Skill - discus is laid across the palm, and the fingers and thumb spread out and grasp the edge of the discus in the first joint of the fingers.
b. The discus is held firmly between the fingers and the forearm.

2. Approach

a. Skill - body faces the target, coiled, and the knees are flexed.
b. Pivot begins on front foot and as the body pivots, the thrower will hop to the rear foot, bringing it under the body for control.
c. The front foot is extended in front of the body and the throw begins.

3. Release

a. Skill - the throwing arm which has been trailing the lead foot, extends and begins to whip forward.
b. The front foot is locked and the discus arm is now even with it.
c. The discus is released off the index finger to cause a flat, spinning flight.
d. The foot changes position as the arm follows through across the body.

H. Javelin

1. Grip

a. Skill - grasp handle of the javelin with all fingers, and overlap the first two fingers with the thumb.
b. Keep as much of the palm off the handle as possible.

2. Approach

a. Skill - determine approach distance and speed.
b. At the final 15 feet of the approach, extend the lead leg out at a 45° angle from the hips.

c. Cross behind the lead leg with the rear leg, hop off rear leg and transfer all weight to locked front leg.

d. Snap hips back so that belt buckle is facing the target.

3. Release

a. Skill - drop throwing arm back and down as lead foot starts final stride.

b. As the lead foot is landing, the throwing arm elbow is leading the javelin by the ear.

c. As the lead foot is planted and locked, the javelin is released at approximately a 45° angle up and out.

d. The throwing arm follows through across the body and the rear foot comes forward.

## VOLLEY BALL

### Behavioral Objectives

The student should be able to:

1. Demonstrate the proper form and techniques in serving, both underhand and overhand.
2. Identify and relate the skill of setting up and being effective with the skill in a game situation.
3. Demonstrate the various types of passing skills.
4. Demonstrate or explain spiking.
5. Demonstrate how to block shots and recover shots from the net.
6. Perform the skills that were taught through individual demonstration.
7. List the courtesies of Volley Ball.
8. Safety, rules, and physical requirements.

# VOLLEYBALL

Area: Volleyball Courts
Equipment: Volleyballs, Nets and Standards
Number: Six to twelve player teams
Time: 3 to 5 Periods

Positioning:

X X X X

X X X X

X X X X

X X X X

A. Volleying, spike, dig, set-up, blocking, serving

1. Volleying

a. Overhand

(1) Skill - place thumbs and index fingers together.

(2) Spread fingers of both hands and form a cup with hands.

(3) Strike ball with fingertips and extend arms simultaneously.

b. Underhand

(1) Skill - place thumb of one hand across palm of other hand.

(2) Close fingers around thumb forming a triangulated surface to strike ball with.

(3) Strike ball with this grip in an upward motion.

(4) Follow through with elbows firm and arms moving upward.

B. Spike

1. Arm Motion

a. Skill - bring arm and hand directly overhead as in tennis serve.

b. Come over the top of the ball with the spiking hand closed into a fist.

2. Contact

a. Skill - contact ball as it's descending and snap the wrist downward at the moment of contact.

b. Follow through with the arm and shoulder moving forcefully downward.

C. Dig

1. Arm Motion

a. Skill - same as with underhand volley, but player must be ready to use one or two fists.
b. Fists should begin toward floor then start upward in a swooping motion.

D. Set-up

1. Skill

a. Move under the ball to execute an overhead volley.
b. Strike the ball so that it gains height.
c. After contact ball should climb to a height of at least fifteen feet to enable spiker to get in position.
d. Ball should descent approximately one foot away from the net so that spiker will not foul.

E. Blocking

1. Skill

a. One or more blockers line up abreast facing the spiker.
b. As spiker is about to contact ball, blockers leap to block.
c. As height of leap is reached, extend both arms above head.
d. Cross arms in front of face for protection.
e. If timed correctly, ball should strike hands or arms and drop on opponents' side of net.

F. Serving

1. Underhand

a. Skill - server stands behind end line with front foot about one foot from rear foot.
b. The serving arm is brought back extended in pendulum fashion.
c. When the arm is aparllel to the floor, the front swing is started.
d. Ball is held in opposite hand and not dropped but struck out of the hand.
e. Contact is made with an open-hand curled-finger surface.
f. Arm continues upward after contact until it is again parallel to floor.

2. Overhand

a. Skill - arm is brought up and over the top as in the spike.
b. Ball is tossed up by the opposite hand just as in a tennis serve.

c. Semi-closed fist strikes the ball as it descends.
d. Wrist snaps downward through the ball.
e. Arm and shoulder continue downward movement.
f. Weight shifts from back foot to front foot as serve is completed.

G. Drills - as designated by the teacher.

H. Strategy

1. Positioning - offensively, defensively.

2. Serving Order

## WEIGHT TRAINING

## BEHAVIORAL OBJECTIVES

The student should be able to:

1. Demonstrate the correct technique for the use of each station on the universal gym machine.

2. Describe how the human body's ability to over-compensate builds muscular strength and endurance through a program of progressive weight training.

3. Describe how the "Principle of Progressive Resistance" is employed to build muscular strength and endurance through a program of weight training.

4. Select exercises to strengthen specific muscle groups.

5. Select exercises that simulate movements of specific activities for which an increase in strength and endurance is desired.

6. Self test, record and measure individual progress.

7. Demonstrate an increase in strength and endurance by performing specific exercises with increased weight for an increased number of repetitions.

8. Explain and demonstrate the safety and physical requirements of Weight Training.

## WEIGHT TRAINING

Area: 10 x 10 yards
Equipment: Universal gym, Weights
Number: One to twenty-five
Time: Depends on length of program

A. Rules and Terminology

B. Safety

1. Discussion

C. Skills

1. Lifts

2. Bench Press

a. Skill - supine position on the bench, feet on floor.

b. Grip bar at approximately shoulder width, press weights upward until arms are fully extended and return to starting position. Repeat.

3. Military Press

a. Skill - sitting position on stool, gripping the bar at shoulder width.

b. Press weights upward until arms are fully extended over head and return to starting position, Repeat.

4. Curls

a. Skill - stand approximately one foot from the machine.

b. Grasp bar with underhand grip with hands approximately shoulder width.

c. Keeping elbows against body, lift bar until bar touches chest by bending elbows and contracting biceps.

d. Straighten arms and return bar to starting position.

5. High Lat Pull

a. Skill - assume a kneeling position while grasping the bar with a wide grip.

b. Pull bar down behind the neck by bending elbows and contracting the biceps. Return to starting position.

6. Bent Over Rowing

a. Skill - assume bent over position at bench press station facing the machine.

b. Grasp bar with hands shoulder width apart and by bending the elbow lift bar until it touches the chest. Straighten arms and return to start.

7. Leg Press

a. Skill - sit in leg-pressing chair, adjust chair so that knees are bent to within six inches of chest when feet are positioned on pedals.

b. Extend legs fully and return to starting position.

8. Quadriceps Bench

a. Skill - sit on edge of bench and place feet under the pedals with top of feet touching bottom of the pedal.

b. Extend legs from the knee until legs are straight.

9. Hamstring Bench

a. Skill - lie on bench face down with backs of heels under upper pedals.

b. Bend legs at the knees until pedals touch buttocks, return to starting position.

10. Incline Board

a. Skill - set board on one of the four inclined settings.

D. Procedure

1. Each exercise set is repeated three times.

2. Each complete exercise consists of eight repetitions of the exercise.

3. The amount of weight used for each exercise is determined by the student's maximum weight lifted one time, minus twenty pounds.

4. Weight training will not take place more than three times per week so that the muscles will have a chance to rest and repair tissue.

## WRESTLING

### Behavioral Objectives

The student should be able to:

1. Describe the physical attributes necessary for successful performance in Wrestling.
2. Select and demonstrate specific exercises and drills for physical conditioning in Wrestling.
3. Demonstrate basic wrestling movements in drills and during a Wrestling match.
4. Wrestle an opponent of equal weight for two (2) periods of two (2) minutes each.
5. List the courtesies involved in Wrestling.
6. Explain and demonstrate rules, safety and physical requirements of Wrestling.

# WRESTLING

Area: Gymnasium
Equipment: Wrestling mat, Protective head gear, Knee Pads, Elbow pads, Wrestling clock
Number: 2 to 30
Time: 5 to 7 Periods

## I. Skills

### 1. Going behind an Opponent

#### a. Elbow throw

Take referee's position, right hand on opponent's neck and left hand under opponent's right elbow (opponent does likewise). Force opponent's elbow up and in, ducking under the arm and going behind. Arms are grasped around opponent's waist and hands clenched together with fingers and thumbs towards inside (sailor's grip).

Defense: Keep elbows down and maintain good balance.

#### b. Leg Drive

Take referee's position as described in 1-a above. Suddenly dive under opponent's hands and arms, grasping both legs and pulling them towards you, follow up as your opponent goes down to mat. Vary dives so that the opponent can't set up a set defense against you; pull opponent towards you, then dive for the right leg with your shoulder (head inside) grasping leg with right arm. Swing around opponent grasping the other leg at the ankle.

Defense: Keep legs braced and well back. Keep your arms under opponent's head, pushing opponent down and going behind.

#### c. Arm Pull

Grasp opponent's left wrist with your own left hand and with your right grasp above the left elbow from the back. Quickly pull the opponent toward you and go behind.

#### d. Chin Lift

Shift your right hand from your opponent's back, in the referee's position, and slip your right hand under the opponent's chin. Suddenly lift your opponent's head upward and backward, grasping around the body with your left. As you squeeze and throw your opponent right to left, you should

trip the feet under him/her, following through as he/she strikes the mat.

Defense: Keep body bent forward.

2. Taking Opponent to the Mat

Once behind an opponent, keep your feet well back and your head in close to the opponent's body.

a. Drop suddenly to your knees, grasp both of your opponent's ankles and force him/her forward with your head or shoulder.

Defense: The moment released, forward go and twist out of hold.

b. Grasp opponent's left arm to his/her body, holding him/her with both arms circling his/her waist. Place your left foot against his/her left and trip him/her.

Defense: Keep your arm from being trapped.

c. Lift opponent in air and throw him/her right or left to mat.

Defense: Wrap your leg around the offensive opponent's leg. Relax.

3. Retaining Advantage Hold

Immediately upon getting behind, after taking an opponent to the mat, one should keep the head close to the opponent's body. Place one arm well around his/her abdomen and as far down the crotch as possible. The other hand should grasp the opponent's elbow or his/her forearm from the inside and grasp his/her wrist. By pushing or pulling on the elbow or the forearm and pulling with the opposite arm, the offensive person can keep the defensive person off balance and at the same time maneuver for a pinning hold. When given the referee's advantage hold, the legs and feet of the person on top must be outside his/her opponent's legs, but as soon as the signal is given the offensive person should endeavor to grapevine or entwine the defensive person's legs. A Punishing riding hold is leg scissors about the defensive person's wrist and a half nelson about his/her neck.

4. Coming From Underneath

If taken to the mat, the defensive person should try to come to his/her hands and knees. To do this, spread hands and knees well, sit on feet so as not to be easily pushed or pulled off balance. The arms should be slightly bent and ready at the least opening to assist in getting from underneath.

a. Arm Roll

Quickly grab the wrist of the opponent's arm that encircles your abdomen, pulling his/her arms and turning your body so that your opponent is rolled over your hips.

b. Elbow Hook

In addition to the above, reach back and with the inside of your elbow hook just above the elbow of your opponent and roll. These rolls must be done fast for the top person can easily take a half nelson as the roll is being executed and by grasping the other arm go into a pinning hold.

c. Sitting Out

From the referee's (both people kneeling on mat, person in advantage position is on top) position, person on bottom must be in the following position; on all fours with knees spread slightly apart; the person in advantage can take the following position: kneel on either side of your opponent, with arm adjacent to opponent just above elbow of arm on side you are kneeling, keep near opponent's body. The person at disadvantage can sometimes shoot his/her legs out in front of body coming into a sitting position. He/she can then pull his /her opponent's hands apart, straighten out his/her body and twist out of the advantage hold. The person behind should counter this action by keeping his/her opponent off balance and by going into a waist hold from behind.

5. Pinning Holds

The following holds are used when you have your opponent at an advantage, manouvers that will help pin your opponent and therefore allow you to win the match. The following pinning holds should be practiced until they are mastered and you should also know where and when to put them to use for the best advantage.

a. Near Half Nelson and Farther Leg

The half nelson is taken by putting your arm underneath the near arm and across the back of the head of the opponent; place the hand on the back of his/her head and on the neck for the best leverage. Then reach with the other hand and grasp opponent's far knee. Apply pressure with the half nelson and pull the far leg towards you and push with your chest. Counter this by keeping your neck stiff and head up and using one of the above-mentioned methods to come from beneath.

b. Near Leg and Far Arm

From the referee's position on mat, reach across in front of opponent's arm and grasp his/her far arm, at the same time raise his/her near leg to roll him/her over. Lock the opponent's arm as he/she is rolled over. Defense: If the leg is not entwined, twist out of grip as soon as the pressure is released.

c. Half Nelson and Farther Arm

Apply the half nelson as above mentioned, release the waist hold and grasp opponent's far wrist from underneath, pull your opponent over on his back, apply pressure to half nelson and keep your body weight on opponent's chest.

d. Three Quarter Nelson

Take half nelson, then with the other hand reach under your opponent's chest and clasp your hands together. Entwine your opponent's leg with your leg. Turn opponent until you can control him/her with a half nelson and use the other hand for a crotch hold.

e. Jack Knife

Take a half nelson forcing opponent's head well down, take a crotch hold with the other arm and turn opponent over in a forward roll. By keeping head up, neck straight, and convulnerable for a switch or a sit out.

f. Farther Half Nelson and Side Scissors

Apply a half nelson from the far side and turn opponent toward you, wrapping your legs about opponent's body, apply scissors.

A PROGRAM FOR STUDENTS WITH PHYSICAL LIMITATIONS

# PHYSICAL LIMITATIONS

## PURPOSE

In conjunction with our Physical Education Program for the student without physical limitations we must also meet our obligation to the students that are limited because of physical handicaps, illness or injuries.

## BEHAVIORAL OBJECTIVES

The objective , simply stated for this section is for the student to be able to:

Demonstrate and/or express a knowledge, skill, understanding, success and enjoyment in spite of the student/s limitations.

1. Horseshoes
   - A. Objectives
     1. To develop interest in this carry-over recreational activity.
     2. To develop neuro-muscular skills.
     3. To develop characteristics of fair play.
   - B. Orientation and Rules
   - C. Skills to be Acquired
     1. Types of grips:
     2. The toss.
     3. Scoring
   - D. Facilities and Equipment
     1. Horseshoe Courts or Field
     2. Horseshoe stakes
     3. Horseshoes

2. Bocce

A. Objectives

1. To develop interest and skill for carry-over value.
2. To develop sportsmanship and fair play.
3. To develop neuro-muscular skills.

B. Orientation and Rules

C. Skills to be Acquired

1. Grip
2. The toss and roll
3. Blocking and knocking
4. Scoring

D. Facilities and Equipment

1. Bocce Courts or Field
2. Bocce sets

3. Gym Bowling

A. Objectives

1. To develop neruo-muscular coordination.
2. To develop the characteristics of sportsmanship and "fair-play".
3. To develop interest in the activity to be used throughout a person's lifetime.

B. Orientation and Rules

C. Skills to be Acquired.

1. Proper stance
2. Approaches
   a. 3-step approach
   b. 4-step approach
   c. 5-step approach
3. Delivery
   a. Grip
   b. Release
   c. Follow through
4. Shooting Angles
5. System of Scoring

D. Facilities and Equipment

1. Pins
2. Bowling Balls
3. Score Sheets
4. Gymnasium, Hallway, Parking Lot

4. Handball

A. Objectives

1. To develop neuro-muscular skills.
2. To develop characterisitcs of sportsmanship.
3. To develop agility and balance.
4. To create an interest for use in later life.

B. Orientation and Rules

C. Skills to be Acquired

1. Serve
2. Volley
3. Kill
4. Defensive strategy
5. Offensive strategy

D. Facilities and Equipment

1. One-wall
2. Four-wall

) May use Gym divider or blank Gym wall

3. Personal equipment
4. Handball gloves
5. Handball

5. Table Tennis

A. Objectives

1. To develop an interest in this leisure time activity.
2. To develop good sportsmanship.
3. To develop hand, feet and eye coordination.

B. Orientation and Rules

C. Skills to be Acquired

1. Serve

(a) Forehand
(b) Backhand

2. Forehand strokes

3. Backhand strokes

4. Smash

5. Lob

6. Scoring

D. Facilities and Equipment

1. Gymnasium, Hallway, Cafeteria, Parking Lot
2. Tennis tables
3. Nets
4. Paddles
5. Balls

6. Fishing

A. Objectives

1. To develop an interest and skill for use in later life.

2. To develop arm and eye coordination.

B. Laws and Regulations

C. Skills to be Acquired

1. Fly casting
2. Bait casting
3. False casting
4. Sea and surf fishing
5. Still fishing
6. Hand line fishing
7. Spinning techniques
8. Types of grips and stances

D. Facilities and EQuipment

1. Gymnasium, Field, Community Lake or River
2. Fishing poles, reels and lines.
3. Lures, floaters, hooks and weights.

7. Croquet

A. Objectives

1. To develop hand, eye and arm coordination.
2. To develop interest and skill for carry-over value.
3. To develop social values.

B. Orientation and Rules

C. Skills to be Acquired

1. Malleting
2. Stroking
3. Roquet
4. Grip
5. Stance
6. Scoring

8. Shuffleboard

A. Objectives

1. To develop hand, eye coordination.
2. To develop an interest for leisure time.
3. To enjoy a competitive activity.

B. Rules and orientation.

C. Skills to be Acquired.

1. Grip
2. Stance
3. Push
4. Blocking
5. Knocking
6. Scoring

D. Facilities and Equipment

1. Gymnasium, Hallway, Parking Lot
2. Shuffleboard Set (complete)

## APPENDIX

### TESTS OF PHYSICAL FITNESS

AAHPER Youth Fitness Test
Source: American Association for Health, Physical Education, and Recreation, 1201 Sixteenth St. N.W., Washington, D.C. 20036

California Physical Fitness Test
Source: C. Carson Conrad, Chief, Bureau of Health, Physical Education and Recreation, State Department of Education, Sacramento, Calif. 95814

Illinois Physical Fitness Test for High School Boys
Source: Walter Thorpe, Supervisor of Physical Education, State Department of Public Instruction, Springfield, Ill. 62706

Krause-Weber Test of Minimum Muscular Fitness
Source: Dr. Hans Krause, 30 Central Park South, New York, N. Y. 10019

National Physical Fitness Test
Source: President's Council on Youth Fitness, Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20401

New York State Physical Fitness Test
Source: George H. Grover, Director, Health, Physical Eduation and Recreation, State Department of Education, Albany, N. Y. 12224

N. R. A. Tests
Source: National Recreation Association, 8 West 8th Street, New York, N. Y. 10011

Oregon Motor Fitness Test
Source: James D. Goddard, Consultant in Health and Physical Education, State Department of Education, Salem, Oregon 97310

Physical Fitness Test Manual for Elementary School
Source: Howard Schaub, Supervisor of Physical Education, State Department of Public Instruction, Olympia, Wash. 98501

Red Cross Swim and Stay Fit Test
Source: Any local Red Cross chapter, or Mrs. Arnold Wilkenhofer, Director, First Aid and Water Safety Services, Southeastern Area, American Red Cross, 1955 Monroe Dr. N.E. Atlanta, Ga. 30324

Standards for Junior AAU Physical Fitness Test
Source: Amateur Athletic Union, 231 W. 58th St. New York, N. Y. 10019

## BADMINTON

### Behavioral Objectives

The student should be able to:

1. Use the proper grip with the racket.
2. Serve the shuttlecock properly. Use an underhand serve.
3. Contact the shuttlecock using a forehand stroke.
4. Contact the shuttlecock using a backhand stroke.
5. Use the overhead stroke.
6. Execute good footwork.
7. Execute a smash.
8. List the courtesies involved in Badminton.
9. Explain and demonstrate rules, safety and physical requirements of Badminton.

# SOCIOLOGY OF DANCE

By Dr. Anne Ingram
Maryland University

Dance expression appears to fall into three broad categories: religious, popular, and theater dance. The universality of dance-like behavior throughout time qualifies it as being of sociological significance. Sociology of the dance concerns itself with the place of dance in society and social institutions and groups of which the dancer is a part.

## PHYSICAL DEFINITION OF DANCE

There are biological, kinesthetic and anatomical limitations prescribed by nature, and the physical feat of dancing is modified by the range of human movement. Even so, it is remarkable how different the expression can appear between one culture and another. When dance is analyzed in terms of physical components of movement, it is a rhythmical stylization of basic human movement such as walking, running, skipping, leaping, hopping, bending, stretching, pushing, pulling, twisting and turning that involves coordination, balance, endurance, and control to perform.

The usual form that a dance takes involves physical action to dramatize a story from an epic, present an abstract movement sequence of no meaning, depict a mood or suggest an idea, display acrobatics or a feat of skill (such as thirty-two fouettes), or exhibit a chain of decorative motions with objects such as pieces of cloth, sticks, flowers, fans, fire, water, swords or daggers.

## SOCIAL DEFINITION OF DANCE

Dance is not merely a physical feat but it involves social interaction between the individual and the group. Human behavior centered around dance activity is social in nature. Age, sex, and status determine the degree and kind of dance participation. Dance is often used to achieve socialization of the child into a particular society. Group dances provide the members with a close psychological bond that may be as primeval as cranes flying in a formation or fish swimming in a school. There are numerous types of group dances that call for many people moving in unison.

Dance instruction has often been a means of teaching desirable behavior. Folkways, mores and laws are the rules that govern behavior in a society. Etiquette is the socially approved thing to do or the mores of behavior. Each culture has a prescribed format for decorum regarding different types of dance within the culture which become part of its ritual and ceremonies.

## AESTHETIC DEFINITION

Human beings have aesthetic and artistic needs for beauty either as a dancer or as a spectator that the dance can satisfy. The dancer is closely associated with the choreographer, the composer and the musicians in a technological society. There are nuancers of meanings in the English language to describe quality of motion such as smooth, flowing, sharp, and percussive.

The sanctions of society determine the formal ritual and festival occasions within the society where dance traditionally has a legitimate place. Sanctions determine who dances; slaves, paid entertainers, nobility or religious devotees. Are men, women, or children the dancers? For example, the Watusi and American Indian culture highly sanctioned male dancers; whereas, in the American culture, vestiges of Puritanical belief and the idea that dance is a feminine pastime seems to discourage men. This is a cultural aberration because in numerous cultures it is and has been primarily the men who dance.

The religion and laws of a race of people have an intricate history in regard to sanction of dance activity. Although there are references to dance in the Old Testament as a natural experience of joy and thanksgiving, there has not been a close affinity of dance and Christian worship. The Roman civilization was considered corrupt by early church leaders and music, literature and dance forms were rejected as being pagan. When Christianity was adopted in the fourth century by Emperor Constantine, the church leaders began efforts to eliminate pagan customs. Dance and music did not universally receive church sanction although some pagan ritual was retained and reassimilated into festival ceremonies. The Church tolerated the ascetic who abused and debased the body in a life of self-denial. Joy and zest for living, normal human traits, were considered worldly. Priests for many centuries were the only people who were educated and church fathers as custodians of selected knowledges, excluded literature and secular music; hence, they had a profound influence on customs.

The Renaissance and rebirth of interest and appreciation for art, music, dance, drama and literature was inspired by the artistic era of the Grecian civilization that flourished 500 B.C. Nevertheless, the spirit of asceticism engendered by the Christian faith and scholasticism, the universal belief of the importance of intellectual achievement, formulated derogatory attitudes and views toward dance. A clergyman in 1543 wrote that the dance was "a surrender to lust, a consent to vice, and encouragement to unchastity and a sport that offends all pious persons." Even today in the United States there are strong mores that dance is worldly, evil, frivolous, or a mixture of the three. Although they are largely ignored, legal codes of some states still ban dance.

## DANCE BECOMES INSTITUTIONALIZED IN WESTERN CULTURE

The profession of dancing master first appeared in Italy in the 15th century. The dancing master and the professional dancer emerged almost simultaneously and both were dependent on royal patronage. In the beginning, members of the nobility participated in dance pantomime and dramas for diversion, in 1500, melodies for dance were written down for the first time. Over a period of time the complexity of the dance technique increased to the point that special training was required. In 1672, Louis XIV established the "Academie Royal de Musique et de Dance." This is significant from a sociological point of view because dance became vocational rather than informal folk participation.

## SUBCULTURE

There are numerous dance related subcultures in society at large and the dancer is a member of a subculture to the degree involved. The professional dancer who practices three or four hours a day has a unique life style which sets the dancer apart. The primary group or face-to-face group may assume similar patterns of behavior concerning dress, style and speech. Members of a ballet company, a volunteer concert group, or a square dance club are examples of this type of "ingroup". The bonds may be strong enough to exert considerable pressure for its members to conform to norms. Beliefs about criteria of excellence and principles of style and choreography are unseen bonds that unify group members.

Conflict and hostility are sometimes visible between dance groups (studios) since they are in competition. Discord may arise from the different values members of the two groups have regarding types of dance styles and technique, or personal jealousy between group leaders. Individual members of one group may look with bias and non-acceptance toward other group leaders. Groups may view themselves as superior to other groups, and differences that seem minor to the population at large may be points of bitter controversy in artistic circles.

The subculture of one type of dance is different from another. A person may be intensely interested and involved in a dance activity such as modern dance and know nothing about parallel groups interested in ballet, square dance, or folk dance. This is not always the case; but when it occurs, this characteristic for a dancer to live entirely in the world of ballet, or the world of folk dance can foster little feeling of kinship in another group. Just as there are many kinds of sports and each may require different characteristics for success, the same situation can exist for dancers as well. On the other hand, dancers may be members of several diverse dance groups and cut across group lines. Dancers often study both ballet and modern techniques.

## THE DANCE AND MASS BEHAVIOR

Mass behavior concerning dance is a societal phenomenon. Various dance "crazes" in contemporary times may catch on because of applied promotional "Madison Avenue' techniques, although ultimate acceptance depends on the response of the public. The "Twist" was developed and promoted in a night club in New York City and caught on, although many efforts never succeed. The polka and waltz are examples of dance forms that caught the fancy of the public and became part of the popular culture and symbols of the era, such as the Charleston is symbolic of the 1920's.

On the more somber side there have been mass occurrences of dance-like behavior, sometimes dance manias. They occurred in Western civilization during the middle ages and were due to specific circumstances. In most cases the dance-like behavior resulted from medical reasons and the people who were afflicted suffered from such maladies as lunacy, epilepsy or convulsions.

In Europe during the 16th century there was widespread public concern over numerous deaths that followed dance-like behavior.

Recurringly the word "dance" is used as a descriptive figure of speech. Inanimate objects are said to dance because of the quality of motion that the word implies within the language. The aesthetics of dance become an intangible form of the total culture of the essence of the culture. In this context it is an art and provides creative experience. It may even be profoundly religious in nature. Historically there is close affinity between dance, music, poetry, and drama. In Indian folklore, dance was a triad, inseparable from these other art forms, in which it becomes an extension of vocal sounds materializing into shape and design creating moving sculpture in space. The dance becomes to the beholder...moving visual sensations.

EMOTIONS AND DANCE

Emotionally, to one who dances, the experience is an intrinsic part of the personality. In its primordial form, dance is an emotional experience...and it is spontaneous! Years of technical training do not submerge this spontaneity in a true artist, although the less skilled can lose it. It is the magnificant range of physical skill plus the freshness with which the dance is performed that distinguished an artist such as Ulanova.

MOTIVATION AND DANCE

The dancer has a feeling or attitude about what he or she is doing which provides the motivation to dance. Dancing can be regarded as recreation, entertainment, a pastime, a profession, an avocation or a hobby. The dancer may be trying to please others by providing entertainment. Or he or she may seek only to play and have fun. The emotional experience in dancing can provide a spirit of vertigo that is an end in itself. It may be innovative and individualistic, satisfying a creative urge. Dance may be something one has to do because of an inner drive.

Religious mystery and magic have been expressed through dance. The close association that dance held in primitive and pagan cultures celebrating harvesting of crops, marriage ceremonies, funeral dances and other primitive rituals gave it a meaningful place in the culture. Unlike the Christian church, one of the major religions, the Hindu religion, incorporated dance into temple worship to tell the story of Hindu religious epics.

SOCIAL FORCES SHAPE THE DANCE

Social forces formed over many centuries by environmental and geographical factors have shared in the creation of dance forms. Many primitive dances were seasonal and inspired by the sense of wonder at the arrival of spring and rebirth of nature. Climate influenced wearing apparel that could impose restrictions in movement. But on the other hand, dance movement was planned to display the wearing apparel. Resources and human inventiveness determined the type of musical instruments that were fashioned. The music that evolved influenced movement, style and modes of dance since movement responds to the unique tones of an instrument. Simultaneously, cultural attitudes regarding what should be aesthetically pleasing to the eye and ear evolved.

The degree to which dance is institutionalized depends on the economic complexity of the culture. What are the ways of training the young? Are there numerous opportunities for advancement in dance careers or activities dependent in some way on possessing dance skills" In the United States people find work as a performer or dance teacher or by being in occupations that are adjuncts to dance: a ballet master, composer, stage manager, conductor, press agent, critic, artistic director, designer, producer, scenic designer, lighting director, wardrobe mistress, a publisher, or a musician.

THE DANCER AS AN INDIVIDUAL IN CONTEMPORARY TIMES

Sociologically the dancer can be studied as a person in terms of career, life style, social mobility and status. Careers centered around dance skills are numerous and varied. The role of dancer and teacher may be combined within the same person. The choices of types of dance that exist has been molded by the culture and it is significant which form the dancer chooses to study. Where and how the training is secured, the period of training, remuneration, employment opportunities provide useful information about life styles.

STATUS

Dance in general or a certain school of dance may be regarded very highly by a certain class or segment of the population while it may not be appreciated or held in disdain by another. For example, not everyone appreciates ballet, but to have an appreciation of ballet may be considered a status symbol in other circles.

Status achieved in the United States due to dance ability is dependent on talent, training, and personal appearance. For a performer, beauty and physical shape may provide the initial opportunity to be selected in an audition. Even so, status in the artistic occupations has to be achieved (not inherited) and luck may be the determinant since there are more dancers than jobs available.

The status of the dancer in Russia appears to be considerably higher than the status of the dancer in the United States, particularly for men. A ballet career has enjoyed as much prestige in Russia as a military career. The values of the Russian society bestow upon the successful dancer acclaim and respect.

SOCIAL MOBILITY

Vertical mobility from anonymity to the achievement of fame and/or wealth exists for a dancer who can become a financial or artistic success. In the United States, many have become prominent through the avenue for advancement that a successful dance career provides. But those success stories are few in comparison to the number of skilled dancers. Arthur Murray became a millionaire with his chain of social dance studios, achieving success, partly because of promotional techniques used to develop status appeal. Fred Astaire, a dancer, became a movie star and amassed a personal fortune. George Murphy began as a dancer and later became a United States Senator. Many very successful people have combined dance

talent with good business sense or showmanship and have advanced to prominence and fame.

It is generally believed that the people afflicted were poisoned by a fungus called ergot that grew on the wheat. The suffering deeply impressed those who survived. The recounting of this tragic plague seems to have been the basic true happening from which several folk tales originated with the theme that the victim danced on until death occurred. "The Pied Piper of Hamlin" "The Red Shoes", and "The Juggler" are tales that seem to have originated shortly after these dance-like plagues.

DANCE REFLECTS SOCIAL CHANGE

Philosophers (such as Rousseau, Pestalozzi, and later, Dewey) believed that the education of the child should be naturalistic and based on the needs and interests of the child. He or she should develop mentally and physically while ranging freely through the environment satisfying curiosity. Isadora Duncan in the early 1920's discarded the traditional training of ballet, which had become stereotyped and rigid. She achieved artistic acclaim and became a symbol of feminine emancipation. Mary Eigman, Harold Kreutzburg and many modern dancers approach choreography with great originality. The present trend in the 1970's encouraging creative dance in child development is a continuation of the work of innovative thinkers and doers.

Dance forms are hypersensitive to society and reflect it. Physical action or behavior of dancers is a physical/literal interpretation of the ideas and ideologies of a society. The innovative dancers who emerged at the beginning of the space age or the 20th century appeared at the same time many technological changes were occurring. Dancers, as individuals, or as groups, tend to see, feel and interpret. What they do is a commentary on the contemporary society. Dance forms tend to express counter-currents and trends of impending change. Therefore, meaningful serious dance exists concurrently with the popular variety.

Dance, like life, is diversified and is a product of the total cultural assimilation. For example, the Indian dancer depicts excerpts from the Mahabharata or the Vedas and performs within a framework of technique that has been created by many social forces throughout the history of India. Behind an evening performance of Gizelle lies several hundred years of development in the related areas of the musical score, the architecture of the concert hall, the costumes, the stage sets and the ballet technique. A sociologist looks at these differences and asks why? In the search for an answer he traces the thread of inter-play between the individual, the group and the culture.

When traditional dances are taught -- either as recreation or as a contribution to the physical education program -- something of the background should be a part of the teaching. The teacher has an obligation to demonstrate more than the mechanics of the dance. The true essence of a folk dance lies not in the steps but in the environment in which it is performed -- the music, the influence of the costume upon the steps of the dance and the posture of the dancers, the spirit of the occasion. If there is emphasis only on technique and no attention to the flavor, much of the value of folk dancing is lacking. It may still be good calisthenics, but the purpose is lost and the challenge is gone -- the challenge of re-creating, participating in, another culture.

The difference between the traditional dances of the countries of the world need to be pointed out. The small nuances of movement and spirit that distinguish the dances of one region from those of another must be taught -- not as anthropological phenomena but as the job of body control and understanding of spirit.

The subtle changes in the Serba as it was carried to Palestine by Rumanian Jews and became the Israeli Hora can be demonstrated. Similarities between the two should be mentioned -- but they should not melt into a single mish mash when performed. In this way young people may grasp the import of other kinds of differences between people and understand how these differences may affect their actions and their motivations. The important lesson to be learned -- on which folk dancing can throw much light -- is that just because a thing is different does not mean it is wrong.

The traditional roles of male and female need to be retained in dances of other countries. Here is a way to help explain the social relationship of other parts of the world. The historic subordinate role of women is reflected in the traditional dances -- and the dominant place of men is nowhere more clearly demonstrated than in those folk dances where they show off their vitality and virility.

Folk dances can help to introduce Americans to those parts of the world not so well known to us. Here, physical educators and recreation leaders have failed to realize the full potential. Folk dancing in the schools and recreation centers has for years been restricted almost exclusively to material from Northern Europe. The vast wealth of dances for the Near and Far East, from Latin America and Africa are just now beginning to dribble into the curriculum of some forward-thinking communities. These dances have great value not only as an avenue to increased knowledge of the world; they also have much to contribute toward realization of physical education objectives, because of their variety of movement, the need for better coordination (combining both arms and legs), and the greater demands for balance, agility, and in some, endurance.

## APPENDIX

### Traditional Dances and International Understanding

Nancy Rosenberg

There is no magic in the dance which makes intercultural understanding and international goodwill an automatic result of participation in folk dancing. It *is* possible for the dancer to know no more about Sweden after mastering the Hambo than before. It is also possible for the dancer to like Japan *less*, after learning Tanko Bushi.

But traditional dancing does have a tremendous potential for developing appreciation of and interest in other countries. Traditional dancing opens wide the door for learning more about the peoples of other countries. It encompasses music, costumes, language, customs, holidays, and nationality spirit. An interest in the lively art of dancing -- which has particular appeal to young people -- leads directly to curiosity about other aspects of another culture. Folk dancing is doing rather than viewing; it involves the whole self -- mind, body, and spirit -- and creates a feeling of empathy with others which cannot be achieved through reading about them.

Traditional dance can be thought of as movement only -- as it incorporates a vast range of motion. Action varies from slow and sad to fast and riotous, from small steps close together to great leaps, from subtle motions of hips and shoulders to extravagant kicks. In variety of motion, *it excells most other physical education activities*.

But folk dancing is movement plus music. To the stimulation of learning the potential of the body is added the excitement of rhythm, the instinctive process of coordinating arms and legs with the sounds of musical instruments. And what a variety of sounds! There is the spine-tingling syncopation of Yugoslav tamburitzas, the throbbing beat of the Arabian dumbeki, the shrill of Scottish bagpipes, and the haunting strings of Spanish guitars. Each country has its own special style of instrumentation, which makes the universal similarity of steps take on unique characteristics for each nationality.

And then, folk dancing is moving to music with a purpose. These dances belong to the people of other lands, of other times, of other ways of life. There was a reason why they were danced, even if it is no longer valid or even remembered. There is a reason why they have lasted and why they are still performed and cherished by the peoples of other countries, and by their friends and relatives who now make their homes in the United States. Finding out about the customs surrounding traditional dances means learning about other people; knowledge of folk dances leads on to search for more and more knowledge and understanding of the ways in which other nationality groups enjoy their way of life. This is what makes folk dancing more than exercise, more than a rhythmic experience; it is an introduction to real people.

Perhaps the greatest value of folk dancing, however, is tied inextricably to the fact that it is fun. There is such a wonderful, wide variety of traditional dances that any kind of group can find enjoyment through folk dancing when the dances are wisely selected and enthusiastically presented. Adding to the fun and merriment is the sociability of traditional dancing -- many call for no partners so that all may join in and enjoy themselves -- some are for sets of three when the boys and girls don't come out even -- and even for the couple dances, there are many, many folk dances which are rhythmic devices for changing partners and meeting new friends.

In brief, the most important contribution folk dancing makes to international understanding is that it introduces you to people -- the people of all the world.

# T H E  P O L K A

(From a talk delivered by Vyts Beliajus at the Idyllwild Folk Dance Camp)*

Historians claim that the polka originated in Bohemia. It was brought to Paris during one of the Revolutions by a Czech maiden. The French fell in love with the polka and popularized it. From Paris it spread to the rest of the Western World.

As with all else, when something popular spreads and becomes adopted for the use of another nation, it usually acquires a new characteristic more akin to the forms of that particular nation. This happened to the polka, too.

How the Czechs of the 18-19th century danced the polka we cannot be too sure. It seems that much of Northeastern Europe dances the polka with a constant bounce, and that includes the Czechs, although this is not the way that it has been recorded by the French and has become as the accepted, or decreed form in the dance descriptive books, and as it was done throughout Western Europe.

According to the books the polka should be done with a hop and a two-step. This form was used in the West. But most Easterners, if they do the genuine polka, it comes out as a hop and, step, step, and . . . .

At one time, when the polka was a peasant, or native dance step, the regional characteristics prevailed, however, things are changing. Regionalism is disappearing as far as the polka steps are concerned. The new dance teachers are usually not peasants from the soil. They are city bred who attended dance school and learned steps according to the books, and if the books say that a polka is a hop with a two-step, then that's what it will be after all, the books know more than the illiterate peasants who were brought up with bad habits of doing dances not according to what someone dictates but natively. Thus, characteristics are disappearing among Lithuanians, Poles, and all others.

At one time a nationality could have been recognized by the way they danced the polka. The Yugoslavs were marked for life, because those who did do polkas performed them with two-steps and a dip-step. Ukrainians, and Poles from the Galician section with a heavy Ukrainian population, polkaed with a Pas de Basque. Polish polkas were free and bouncy with a great deal of individuality. Lithuanian polkas were like the Polish but with slight restriction, mainly due to the fact that they wore wooden shoes. The Lithuanian wooden shoes consisted of a wooden sole-heel combination with a leather topping over the foot, but it had no leather behind the heel of the foot. Thus, if a foot would have been lifted as freely as in Polish dances the wooden shoe would be flying away. Therefore, they developed a polka which had more body bounce and less foot lift. They always began their polka with two steps and then a hop-step, which, during continuous dancing the count "and-2" was also "and-one".

The Swiss, and a few other nations did an ordinary Schottische step and called it "polka". In the United States and perhaps other areas, the polka assumed its widest dimension. It was a step, two-step, no hop but feet wide as if trying to cover the whole floor in two such steps.

As said, all of those characteristics are disappearing. In fact, so much of the original dancing is disappearing that nothing but choreography will be left. So called researchers spend half of the nights choreographing original dances that they choreograph them to death. Any resemblance between the original folk dance and present results is usually purely coincidental. Moiseyevs influence has proved disastrous to many ethnic dance forms. Even the Ukrainians, who were normally strict traditionalists in their dance routines, are also succumbing. The interest right now is not recreationalism but exhibitionism. Of all Iron Curtain countries only Yugoslavia still retains a large degree of traditional dance forms. What will eventually happen to the folk dance, one doesn't know as yet. It may reach a point where the fine line of distinction between ballet and folk will be minute. Folk dancers will be required to do bar work and setting up exercises. Recreationally wise, it will be a great loss to the people for whom folk dancing would have been of the greatest service and joy.

VFB

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